

**CORRESPONDENCE**

**1946**

# The Gotham

5TH AVE. AT 55TH ST. • NEW YORK 19, N. Y. • PHONE CIRCLE 7-2200

Wednesday 7/16

Dear Mrs. Halpert -

Barr is in Vermont, and I have hopped off a letter to him there, asking him to reply as soon as possible. If he gives me the go-signal, I should like to ask the privilege of taking your Harnett material with me to Middlebury College during the last two weeks of August. I shall be there a full fortnight and I suspect I'll have a good bit of free time; this would give me a chance to make a preliminary study of the things you have. I am going out of town myself over the weekend, but will call you at the gallery on Monday.

Sincerely Yours,

Reuben Frankel

5 Poplar Place  
Boston  
c/o Diggory Venn

Dear Mrs. Halpert-

I am getting a bit scared about something, and wish to apologize. The Harnett material was sent to me in a package bearing a printed label of the Downtown Gallery with the address 43 east 51 st, and I therefore returned the material to that address. I find ~~now~~ now, on looking through some papers, a letter from you with the address 32 east 51, and this, it seems ~~now~~ to me, is correct. I ~~never~~ hope, ~~since~~ since the two addresses are so close to each other, that the package will be delivered without delay, and should appreciate it if you would be kind enough to relieve my mind on this head. I shall be here until Friday morning. After that, San Francisco Chronicle, San Francisco, 19.

I did a little prowling yesterday in the Boston Public Library and found two little things, neither of them sensational. One is the Enault book on the Paris Salon of 1885 with a fine reproduction of "After the Hunt" and a bit of dope on it. This opens with the rather ~~curious~~ curious statement that ~~WMH~~ WMH was born in Ireland of American parents, thereby reversing the usual course of events. I suspect this may be true; Enault could easily have gotten his information from ~~WMH~~ WMH himself. The rest of the piece describes the picture and tries to sell it on the ground of its being just the thing for a hunting lodge. I am having the whole thing photostatted and will send you a copy if you are interested. The main value of Enault lies in making clear the full horror of a Paris Salon of the 80's. Such drivel! You can really understand the reason for the revolt when you see this stuff.



The other thing I found is an entry in Algernon Graves' dictionary of contributors to the Royal Academy in London, which reads "William M. Harnett, Painter, 32 Hanway street, 1885, No. 860, Still Life." This is probably one of the two pictures WMH paid Lefranc to send to London. I hope I can find the actual Royal Academy catalogue for that year. It may contain some more information. Graves claims to list every entry at the Royal Academy, from 1769 to 1904, so apparently WMH exhibited there only once.

I am going to try to track down a few more leads here before I go, including those in Thieme and ~~Becker~~ Becker. Have you looked up WMH in the Chaplin-Perkins Dictionary? It doesn't say anything much except to list three works: "Social Club," 1879; Still Life, 1882, in the collection of T.B. Clarke of New York; and "Fruit Still Life," 1883? Have you any idea which of the various collecting Clarkes this is? I will try to look it up here. I am wondering if ~~this~~ it is the Clarke who gave all that stuff to the Corcoran; if so, the picture may still be there. I don't recall seeing it on the walls. The Corcoran storage is a ~~pastel~~ pictorial Buchenwald from which very little can ever emerge alive.

Best regards, and please correct the address on your shipping labels. I have the willies over that, and not the Tillie Harnetts, either.

*Alfred F. Harnett*



# FORM LETTERS

1946

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

As you know, we maintain a very careful record of all the paintings and their whereabouts by all the artists connected with this gallery.

I read a recent announcement to the effect that Philip Goodwin lent to the Wadsworth Athenaeum twelve contemporary paintings including examples by Demuth, Marin, and Sheeler. Would it be asking too much to have a list of these, including titles, media, sizes, and dates?

I shall be most grateful for your cooperation.

I hope that you plan to be in New York very shortly and that I shall have the pleasure of seeing you.

Sincerely yours,

EGH:pb

[1946]

C O P Y

ROY FRANK KIPP

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Dear Mrs. Halpert

This letter will acknowledge your kindness and consideration shown to everyone which made it a pleasure to do business with you and Mr. Alan. Our picture from a certain "Romanticist" was very distorted -- as you no doubt guessed -- and Mrs. Kipp and I decided that we like you both very much and that you represent an ideal connection for Mr. Lea.

This last experience should end both our connections with Mr. Walters, and we shall limit ours to Mr. Lea in the future.

There seems little room for doubt that your future arrangements with Mr. Lea will work out for your mutual benefits in the field of art.

Our offer of accommodations are always open to you both if you ever need them in Boston.

Yours very truly,

ROY FRANK KIPP (signed)

JAMES THRALL SOBY  
29 MOUNTAIN SPRING ROAD  
FARMINGTON, CONNECTICUT

Jan. 1, 1946

Dear Edith:

Could you please check this list of Shahn exhibitions and rush it back to me, with corrections if needed.

According to reviews, the Levana lithos were included in your 1932 Sacco-Vanzetti show, but ~~not~~ mention is made of the 10 Dreyfus watercolors being included in that show, though they were in Boston. Did you show them too?

Everything else seems clear, I think, I hope.

Sincerely,



P.S. I hate New Year's Eve; that's middle age for you.

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Jan 1, 1946

Dear Edith:

All day I have been looking  
at our Little King.

It is much much more  
than a magnificent painting  
by Jack Levine. In it lives  
your friendship and through  
that a monument to Xie

The Kramers have been  
made very happy and  
I tell your friendship  
very deeply

Truly

John

January 2, 1946

Mrs. Dean Acheson  
2805 P Street  
Washington 7, D. C.

Dear Mrs. Acheson:

Thank you for your letter.

I did not carry out my original plans with my niece in Washington and therefore did not take advantage of your invitation to call.

At the present time it does not seem likely that I shall be going in that direction for some time. However, since our plans will not permit any additions for quite a period, I shall let you know sufficiently in advance when I do make Washington arrangements.

Sincerely yours

EGH1a

January 2, 1946

Mr. John O'Connor, Jr.,  
Assistant Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. O'Connor:

It was very good of you to write. We poor gallery people work so much in the dark since we rarely see exhibitions out of town, that it is most gratifying to learn directly that the paintings really function and that the director is so intensely interested in the exhibitions. As you know, we have always been happy to cooperate with you and Carnegie and expect to continue in the same spirit.

Congratulations on your swell job. My best wishes for a very Happy New Year.

Sincerely yours

EGHla



January 2, 1946

Railway Express Agency  
226 S. W. Broadway  
Portland 5, Oregon

Gentlemen:

We have been waiting for a good many months for payment on a claim for a shipment made by us to Mr. Jan DeGraff, Palatine Hill, Portland, Oregon. The number, according to your reference is 257 and your card is dated March 15, 1945.

As this matter has been held in abeyance for so long a period, I should appreciate some immediate action.

Sincerely yours

EGH1a

January 2, 1946

Mr. James T. Soby  
66 East 79 Street  
New York, N. Y.

Dear Jim:

As soon as our photographer condescends to  
reprints we shall send you three prints each  
of "Fourth of July Orator" and "Liberation".  
What do you do with these prints, make picture  
puzzles for Schwartz?

Sincerely yours

LGH1a

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January 2, 1946

Mr. James Vigevano  
James Vigevano Galleries  
160 Bronwood Avenue  
Los Angeles 24, California

Dear Mr. Vigevano:

Do you think it possible to clear up this matter for us?

The shipment that you sent to the Maxwell Galleries was finally returned to us with three pictures missing. They were as follows:

803	A Rose	\$20.
805	Lesson 9	35.
609	Magdalena - Birth Certificate	75.

Can you check your records in connection with these items and straighten out the matter with the Maxwell Galleries as we are eager to settle this finally.

My best wishes to you for a very Happy New Year.

Sincerely yours

EGH1a





THE DIRECTOR

COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

January 2, 1946

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

A letter from Karl Zerbe, dated December 28th, tells me that his "King and Queen" is a very good choice for exhibition at our Fifth Biennial. Will you be good enough to fill this in on the invited entry card we have sent you for Zerbe?

Sincerely yours,

  
Thomas C. Colt, Jr.  
Director

C-R

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January 3, 1946

Mr. Reginald Poland, Director  
The Fine Arts Gallery  
2070 Surfer Boulevard  
San Diego 3, California

Dear Mr. Poland:

The present exhibition of the Jacob Lawrence gouaches will be circulated by the American Federation of Arts, and it might be a good idea for you to communicate with Mr. Parker asking for the group. There are twenty-two in all. The entire group, as I advised you, was purchased by one collector. Meanwhile, if you like, we can send you about six gouaches representing different phases and periods in Lawrence's work. None of these have been photographed, but the selection is a very interesting one.

If you decide to have these, please let me know when you wish to have them sent.

Sincerely yours

EGH1a

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2**

**ALFRED G. B. STEEL, PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER  
JOSEPH T. FRASER, JR., SECRETARY**

**LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS**

January 3, 1946

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Kantor would have preferred to have the Kuniyoshi entitled "Headless Horse Who Wants to Jump", but I notice on my list that he had indicated an alternate as "Broken Objects". I hope this change can be accomplished with little trouble, and I will so notify Budworth.

I am delighted that the Sheeler will be included.

I am at a loss to know what you mean by your longhand note at the bottom of your letter in regard to Levi, as my notes do not contain anything at all except the one title "The Widow". We most certainly cherish the privilege of showing Julian's work. The time is now so short that I am afraid I had better allow the situation to rest in your hands. If "The Widow" is available, we should certainly like to have it. If, however, it is not available at all, you had better deliver another into Budworth's hands and advise us of the title.

You can realize that I am somewhat reluctant in making a decision of this kind, as we feel that the Chairman should be the final judge in every case. However, we certainly do not have time now to ask him to call again at the gallery.

Here's taking this opportunity to extend to you the heartiest of New Year's Greetings.

Very sincerely,

*Joseph T. Fraser, Jr.*  
SECRETARY

JTF:dlr

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**SANTA BARBARA MUSEUM OF ART**

**STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA**

January 3, 1946

**DONALD J. BEAR**  
*Director*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for advising me about the exhibition of work by Negro artists. I was afraid that I was a bit too late to get anything for February. However, I would appreciate your sending me the addresses of the men you mentioned in your letter, and I will write each one of them and try to get a show for later in the year.

I don't think the Trezins and I are seeing exactly alike, so I am boiling out. I feel that they should have someone that they can give orders to when they know what they want (if and when) so I think they had better read a few books that they like and then get a good advertising copy writer to rewrite for them and infuse the whole work with a little Douglas (or there be such.) Anyhow, this, on my part, is never to be pretty well in the hands of Mr. Valentine Dudensing or whatever his name is, and from my point of view, that is the way our British cousins would call "a pretty piece of work". I wasted a lot of time, and I don't want any money out of it, I just don't want to hear any more about the whole project again unless I can be helpful.

Thanks for the very great trouble you took in writing me so completely about the Negro Art show. I appreciate it.

By the way, might I mention I am about looking for a couple of African watercolors for our collection here. I would appreciate your keeping me in mind. I don't know how soon he is going to buy, but I think he is ready for something soon. He is trying to build up a collection of good background material in watercolor and drawings, so your advice will be useful.

**SANTA BARBARA MUSEUM OF ART**

**STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA**

January 2, 1946

**DONALD J. BEAR**

*Director*

Mrs. Edith Greer Halpert  
Page Two

Do you have Wright's most recent address? If not, here it is:

Lt. Wright Ludington  
Brooke Convalescent Hospital  
Fort Sam Houston  
San Antonio, Texas

With kindest regards. Esther and I send our very best wishes for 1946.

Cordially,



DB:111

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH, PENNSYLVANIA**

**HOMER SAINT-GAUDENS**  
**DIRECTOR**

January 4, 1946

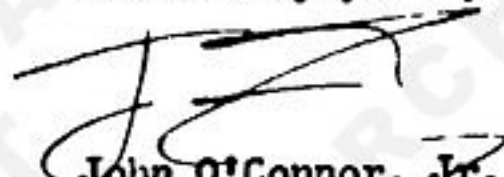
Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thanks for your good letter of January 2.

We have made the announcement to the press of the purchase of the Kuniyoshi. I am enclosing a copy of the release which was sent December 28 to the Art Digest, the Art News, the Magazine of Art, and Pictures on Exhibit, and January 3 to the New York Times and the Pittsburgh papers. Later on I will be sending you clippings from the papers.

Faithfully yours,

  
John O'Connor, Jr.  
Assistant Director

JO'C ER  
Enclosure

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January 4, 1947

Mr. A. Shapiro  
Serve-Well Waxing & Maintenance Co.,  
40 Union Square  
New York 3, N. Y.

Dear Mr. Shapiro:

On my return from a trip I was surprised to find your letter threatening suit in connection with the bill for \$12.

If you will refer to the man who made arrangements for the job in the first place, you will learn that he was advised immediately that this -- which was the second job -- was most unsatisfactory. He agreed and stated that he would send some one to re-do it. Nothing further was heard until your letter reached me.

We are not accustomed to threats and I can see no reason for it, particularly when your work is unsatisfactory and admittedly so. I will be glad to pay a revised bill crediting the unfinished work.

Sincerely yours

EGHla

January 5, 1946

Mr. Albert Christ-Janer, Director  
Museum of Cranbrook Academy of Art  
Bloomfield Hills, Michigan

Dear Mr. Christ-Janer:

We shall indeed be very glad to cooperate with you in exchanging the paintings by Stuart Davis and Kuniyoshi for larger examples by the same artists, giving you credit for your original purchases.

At the moment there are no Kuniyoshi's available except "Headless Horse Who Wants to Jump". All the others have been sold. I believe you saw the painting referred to before it was shipped to the Art Institute of Chicago. When new examples are delivered to us by Kuniyoshi, I shall be very glad to get in touch with you. Stuart Davis as you know, now has a one man exhibition at the Museum of Modern Art. The paintings listed in the catalogue as owned by the artist or by the gallery are available. The only recent painting in the exhibition which is for sale is "Ursine Park" illustrated in color on page 34 in the catalogue. There is a similar composition "Ultra-Marine", recently exhibited at the Art Institute of Chicago and a number of early paintings.

Of course it would be more advantageous for you to come to New York and see the entire collection before making any decision. In any event, I am sure we can work out something to our mutual satisfaction.

Sincerely yours

EGHla

January 5, 1946

Mr. Sherman A. Harmon  
Program Secretary  
Young Men's Christian Assn.  
2621 Centre Avenue  
Pittsburgh, Pennsylvania

Dear Mr. Harmon:

As I advised you, the Jacob Lawrence show will be  
circuited through the American Federation of Arts.

I have already written to Mr. Thomas C. Parker, the  
Director, Barr Building Washington, D. C., requesting  
that your organization be included in the circuit.  
However, I would suggest that you communicate with  
him directly regarding the matter so that there  
will be no mix-up.

Sincerely yours

EGH1a

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MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

January 7, 1946

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

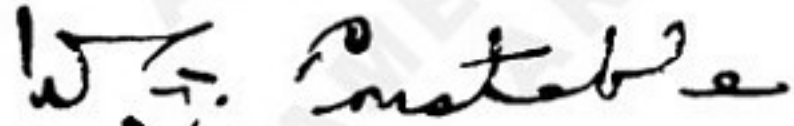
Dear Mrs. Halpert:

I am very delighted that at last one of Jack Levine's paintings is coming to the Museum, and I should like to thank both you and Jack himself most warmly for your whole-hearted cooperation.

Mrs. Housen, the representative of the National Council of Jewish Women who came to see you, has asked me to write to you about sending the picture here. We are ready to receive it as soon as you can get it into our hands. Like all contemporary paintings, it goes into our Provisional Acquisitions Gallery, and that means that its acceptance does not have to wait for a vote of the Committee, and we shall be able to get it on exhibition within a few days of its arrival.

Will you tell Jack Levine that I very much hope to see him in the near future.

Sincerely yours,



W. G. Constable  
Curator of Paintings

Would you be kind enough to send me the exact title of the picture? The bill should go to Mrs. Housen.

# OUTLINES

gallery-library-theatre

222 Craft Avenue  
Pittsburgh 13, Pa.  
January 7, 1946

Dear Mrs. Halpert,

Your offer to help us in planning a Stuart Davis show is very kind, and I am only sorry that we will be hurrying things by scheduling the show for March. I believe we are "in a position" to borrow from private collections, although, since we have never done it before, I am not quite sure what it involves. We have, however, shown things from the Modern Museum's collection; and if we could borrow a few things from it perhaps that would be enough to supplement the earlier examples you mention.

If you will be good enough to suggest some sources for recent paintings by Davis we will begin writing to the people as soon as we hear from you. I presume that we should explain to these collectors the nature of the gallery and of the exhibit, tell them how the material would be handled (called for, packed and shipped by packworth), and assure them that pictures will be fully insured. Is there any other information that should be included?

We will be anxious to hear from you again, and will certainly look forward with pleasure to exhibiting the pictures you suggest.

Sincerely yours,

*Elizabeth Rockwell*

Elizabeth Rockwell

ER:jm

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REGINALD POLAND  
DIRECTOR

# CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

January 8, 1946

THE FINE ARTS GALLERY

2030 SUNSET BOULEVARD

SAN DIEGO 3, CALIFORNIA

WOODCREST 5141

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Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of January third, in which you tell me that you can let us have a half dozen of Jacob Lawrence's gouaches. We would like to have you send us these six examples so that they would reach us not later than the last week in February. I take it that these are not already sold, and if I am correct will you inform us concerning prices, to individuals or museums. Thanks.

Looking forward to receiving these paintings by this interesting artist, and with kindest personal regards,

Sincerely and cordially,

*Reginald Poland*  
Director



OBERLIN COLLEGE  
OBERLIN, OHIO  
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

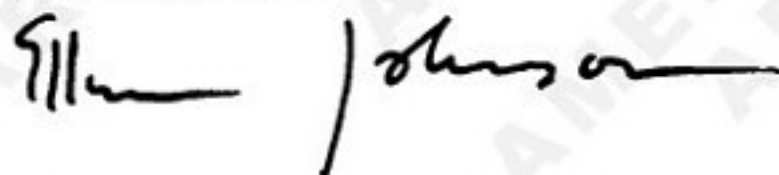
MISS ELLEN JOHNSON, Librarian

January 8, 1946

Dear Mrs. Halpert:

We are considering having an Expressionist show in March or April and if we do have one, we should like to include something of Marsden Hartley. Would you please send me photographs of any Hartley's which you have available for loan and would you also please indicate prices.  
Thank you very much.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Ellen Johnson', with a stylized flourish at the end.

Ellen Johnson, Art Librarian

The Downtown Gallery  
32 East 51st Street  
New York City

CABLE ADDRESS  
VIGEVENO  
LOS ANGELES

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue  
Westwood Hills, Los Angeles 24

ARizona 34182

OFFICE:  
10910 KINROSS AVE.  
LOS ANGELES 24  
ARizona 93710

January 8, 1946

The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

Thanks very much of your letter of January 3. It just happened that Mr. Maxwell has been here a few days ago, and told me that he will look into the matter with regard to the primitive paintings. It will certainly be arranged, as he has also received the three paintings mentioned in your letter.

I am sending you also my very best wishes for the New Year, and I hope that in this year it will be possible to get a few Pippins from you.

Very sincerely yours,

*James V. Curren*

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# WALKER ART CENTER

January 8, 1946

Mrs. Edith Halpert, Director  
The Downtown Gallery  
43 East 51st St.  
New York 22, N. Y.

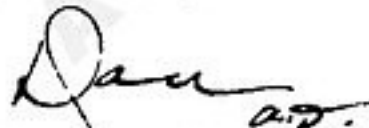
Dear Edith:

I was a little shaken to learn just this week that the frame for our Shahn was not shipped to you. We can't have this sort of thing. I hope it was not a horrible inconvenience. Forgive me.

I'm attempting to assemble a "Survey of American Watercolor Painting" for the Inter-American Office. So far I've been doing well but I'm stuck on Shahn. I need two examples. If the Whitney can withdraw theirs from a previous commitment, I'll have one. Can you help me out?

I'll be in New York next week and will call you. My best for the New Year.

Sincerely,



D. S. Defenbacher  
Director

DSD:ed

1710 LYNDAL AVE. SOUTH • MINNEAPOLIS 5 • MINNESOTA



# Robert Carlen Gallery

KINGSLEY 1723

● 323 SOUTH SIXTEENTH STREET ● PHILADELPHIA 2, PA.

1-9-46

Dear Edith;

I had hoped I would have been able to make a trip over to N.Y. before this late date but it has been impossible for me to sit away from the illness of Alice & then the kids & then Alice again & so forth.

I wanted to stop in to say a hello & tell you what goes on here so you wouldn't think we were out of business.

Simon seems to be covering us the cold shoulder - the last time I saw her was several days before Xmas.

Vijffsen X'an, soon to be in is still working on that dammed "Screen - Hollywood - United Artists" commission. He got so fascinated by the thing he neglected everything else. He has three or four other things under way - some fairly finished but has done nothing on them in the past six weeks. Of course he is still working full time at his painting as his wife Lada pretty (or?)

Severe nervous breakdown & she has been  
a great drawback since she has to look  
after her.

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Business has slowed down quite  
considerably here. People are getting  
more & more reluctant to spend money &  
whether this is a temporary condition  
remains to be seen.

I am coming over to N.Y. some day the  
early part of next week. The time  
is getting short for the Kinnegochi show  
which I have scheduled, as you know,  
for the month of January. I will be over  
either Monday or Tuesday to pick out  
the Kinnegochi's for the exhibition & can  
make a list of what you want & also  
make arrangements for shipping them over  
to the States.

Most likely I will come on Monday night  
for as soon as you will not be prepared to see me  
& the Kinnegochi's will not be ready please  
let me know immediately.

With kind regards,  
Sincerely yours  
Bohl



January 9, 1946

Mr. John S. Newberry, Jr.,  
Assistant to the Director  
The Detroit Institute of Arts  
Detroit, Michigan

Dear Mr. Newberry:

Forgive me for being so lax in my correspondence.  
Your letter got shuffled with delayed Christmas  
mail and I am very sorry.

Under separate cover I am sending you six prints  
of the photograph. The painting will be an  
excellent companion piece to the Harnett owned  
by the Institute as it will represent the artist  
in quite a different mood.

Some time back, all the dealers and artists agreed  
on a uniform arrangement in relation to reproduction  
rights. While the war period made it impossible to  
get good equipment in the way of paper and ink, thus  
limiting the reproductions, we are all cognizant of  
the fact that the publishers will take advantage  
of the great interest and high popularity of American  
art by making numerous plates for mass distribution.  
We wanted to make sure that the artists or the gallery  
will not be eliminated from the commercial profits  
made by the commercial organizations who have in the  
past had the privilege of selling anything they wish  
for reproduction in the American art field, whereas  
they were obliged to pay royalties or a specified  
sum for European rights.

The restriction on the bill is limiting only the  
reproductions made for commercial resale. I hope  
this explains the matter to you satisfactorily.

Sincerely yours

EGHla

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researchers are responsible for obtaining written permission  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 9, 1946

Ed. : rd Fields Company  
509 Madison Avenue  
New York 22, N. Y.

Gentlemen:

In spite of the fact that I wrote you previously regarding the matter, I am still getting your statement for \$12.50. Would you please refer to the correspondence and straighten out your records accordingly.

Sincerely yours

DGH:la

January 9, 1948

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Mr. H. W. Janson  
Washington University  
St. Louis, Missouri

Dear Mr. Janson:

Enclosed you will find photographs of the Zerbe painting and the Kuniyoshi drawing, which you selected for consideration. The dimensions are listed on the reverse side. In each case a special price has been made for the University and the figures are

Karl Zerbe	The Armory	\$900.
Yasuo Kuniyoshi	Tomorrow Will Come	400.

Incidentally "Tomorrow Will Come" has been promised for exhibition to the University of Nebraska from March 3rd to 31st and I would suggest that you make a quick decision in connection with this picture. In any event, we shall have to send it on to Nebraska as we promised to include it in the group.

I suppose you had an opportunity to see the Stuart Davis exhibition and I am curious to know your reaction and your choice of pictures. If you would like to have photographs of several examples sent to you for consideration I shall be glad to have prints made for the purpose.

My very best regards.

Sincerely yours

EGH1a



OFFICE OF INTERNATIONAL INFORMATION AND CULTURAL AFFAIRS  
UNITED STATES OF AMERICA  
~~EXHIBIT OF AMERICAN CARTOONS~~  
**OFFICE OF WAR INFORMATION**  
224 WEST 57TH STREET  
NEW YORK 19, N. Y.

January 9, 1946

Mrs. Halpert, Downtown Gallery  
113 West 13th Street  
New York, N.Y.

Dear Mrs. Halpert,

You have undoubtedly been wondering what has happened to the eight cartoons by William Steig which you so generously lent us for the Exhibit of American Cartoons to be held in Paris, and wondering, too, when they will come back to you.

This is the situation: the exhibit arrived safely in Paris early midsummer and was received with wild enthusiasm by the French artists and officials in the French art world to whom the pictures were shown. Plans for an important exhibition were already under way, but through a series of unavoidable complications and delays, the public showing had to be postponed, and, indeed, has not yet taken place.

The exhibit was (and still is) scheduled to be the first show in a new art center, Maison des Artistes, under the sponsorship of high French officials. The building was expected to be completed in the early autumn, but the lack of materials and manpower have delayed matters and it now looks as if spring would be the first date they can hope for. I need not tell you how deeply we regret the turn of events, and we can only hope for understanding and compassion from you.

If you are willing to let Mr. Steig's pictures stay in Paris until the public showing can be arranged, our French office - which will continue, under the direction of the State Department - will be enormously pleased. The pictures are under lock and key and no possible harm (outside of acts of God) can come to them. If, however, you want to have them returned to you now, we shall, of course, follow your wishes. I don't want to burden you with a letter writing, so unless I hear to the contrary, I shall assume that you are obligingly permitting us to keep them longer.

You may be interested to know that excellent reproductions of the whole show have been sent to Rome, The Hague, Vienna, Brussels, Rome, Athens, Cairo, Istanbul, Belgrade, Bucharest, and Moscow at the eager request of our officers in those cities. There has not yet been time to get reports on their public reception, but they're sure to be glowing.

Sincerely yours,

*Armed Allen*

Armed Allen, Assistant Chief  
Features Division

P.S. Sorry - I stupidly  
sent this to the old  
address -  
1/11/46 ARA

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ARTIST'S NAME  
THE TITLE OF THE WORK  
DATE OF SALE

hel  
Eizengues

January 9, 1946

Mr. Nelson Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

As I mentioned during our conversation, Mr. and Mrs. Charles Sheeler are very eager to adopt the young stowaway who came over with the 29th Division recently.

Mr. Sheeler has made application to

Mr. W. S. Watkins, Department Director of  
Immigration and Naturalization  
70 Columbus Avenue  
New York, N. Y.

Mr. Watkins sounded sympathetic to the idea but requested character reference for Mr. Sheeler. The enclosed note is a suggestion.

I hope you won't mind doing this, but the Sheelers are really wonderful people and are so eager to get this eight year old boy.

Sincerely yours

EGH1a

January 9, 1946

Mr. Kenneth Evett  
Department of Art  
Salem College  
Winston Salem 2, N. C.

Dear Mr. Evett:

Enclosed you will find the consignment list of the twelve pictures which you requested for your exhibition. The titles and prices appear therein. The insurance valuation is two-thirds of the selling prices.

We did not have enough of Breinin's painting but were fortunate in assembling a sufficient number by Lawrence and Siporin to make the group somewhat retrospective to furnish a better idea of the artist's development. In the case of both artists we shall have to have the pictures returned to us at the close of your exhibition as the material we are sending you represents almost our entire stock and we cannot let it go on tour at present.

Incidentally have you arranged with any New York packer regarding the shipment or do you want us to call Budworth to have them pick up, pack and ship it at your expense. I would suggest that you wire regarding the matter as the time is getting short.

Sincerely yours

EGH1a

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January 9, 1946

Mrs. James S. Schramm  
2700 South Main Street  
Burlington, Iowa

Dear Mrs. Schramm:

This is a belated acknowledgement of the receipt of the Breinin painting.

Of course I am sorry that you did not like the picture as well as I, but please don't hesitate to ask us to send any other pictures from time to time as we are very glad to be cooperative in this manner. Some day we will find just the picture for you.

I am hoping that you and Mr. Schramm will be in New York in April when our Paul Burlin show goes on. We are working very hard toward this exhibition which we think should be one of the high-lights of the season.

My best regards to you both.

Sincerely yours

EGHla

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January 9, 1946

Mr. Louis Stern  
444 East 52 Street  
New York, N. Y.

Dear Louis:

We succeeded in getting several copies of the FORTUNE Shahn reproduction which includes your "Swimming Pool". This is enclosed for your records.

Because you were with Louis on both occasions I did not want to create an embarrassing situation by discussing a Karfiol purchase. However, I know that you have considered one of his paintings for many years and have been on the verge on several occasions. This seems like an ideal time to go beyond the verge and actually acquire one of these superb paintings. How about it? Bernard told me to make a special concession for you and believe it or not, I am ready to do so. My best regards.

Sincerely yours

EGHla

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January 9, 1946

Mr. Peter van Bark  
Vanbark Studios  
11638 Ventura Boulevard  
Studio City, California

Dear Mr. van Bark:

We have been so active with the Christmas business and the general ado in the gallery that I did not answer your letter sooner.

I note that your opening date has been considerably postponed. I can well appreciate what you are going through and I am most sympathetic to say the least. We are finally settled but still have considerable gaps in the way of construction which the public does not notice as much as I do.

Apropos the ceiling lighting it has turned out most satisfactory. Everyone is most enthusiastic and the pictures do look particularly well with this type of direct light. I saw a similar arrangement in a private home the other day and there too it was superior to any other system that I had seen and I would strongly urge you to carry out that plan.

My best regards to you and Virginia.

Sincerely yours

EGHla



January 9, 1946

Mr. Raube Walters  
220 Commonwealth Avenue  
Boston, Massachusetts

Dear Mr. Walters:

We are working on our exhibition schedule and it just occurred to me that Wesley Lea was under consideration for one of the exhibitions this season. Are you planning to be in town in the near future or do you think it advisable for me to go to Trenton on my own to see the material without making any commitment? You see, unless we make a decision in the near future, the prospects of the show would be postponed for another year.

Do let me hear from you.

Sincerely yours

EGHla



# ASSOCIATED AMERICAN ARTISTS Inc.

BOARD OF GOVERNORS Reeves Lewenthal Chairman Maurice J. Liederman Vice Chairman Peggy Bacon Thomas Hart Benton  
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711 FIFTH AVENUE, NEW YORK 22, N. Y.

ADMINISTRATIVE OFFICES

January 10  
19 46

Miss Edith Halpert  
Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

Dear Edith,

I believe I discussed with you once before the possibility of some of your artists doing etchings and lithographs for our program. We are interested in a number of them, and I remember you gave me permission on some.

Just to recall it, however, I am inquiring about Raymond Breinin, Jack Levine, Mitch Siporin. As you know, Julian Levi and Kuniyoshi have both done lithos for us in the past.

I'd be glad to have you approach these artists, or tell us whether you wish us to. We pay the artist two hundred dollars for the stone or plate, and we pay all costs of printing, matting, etc.

With best wishes,

Sincerely,

Estelle Mandel  
Vice President

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REGINALD POLAND  
DIRECTOR

# CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

January 10, 1946

THE FINE ARTS GALLERY

2030 SUNSET BOULEVARD  
SAN DIEGO 3, CALIFORNIA

WOODCREST 5141

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I have just received the small catalogue of the B. Karfiol exhibition, and am quite intrigued with the reproduction on the front cover, the flower painting. Is this for sale? If so, what would be the price for an individual or a gallery? Could you send this out to us for a while as a loan? I think this is one of the best examples of Karfiol that I have seen, and would like to see it first-hand.

Hoping that we shall soon hear from you saying that we may have this painting as soon as possible, as a loan, and with kind regards,

Very sincerely,

*Reginald Poland.*  
Director



Room 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

COPY.

January 10, 1946

Mr. J. E. Watkins, Captain and Director  
Investigation and Registration  
70 Chambers Street  
New York, New York

Dear Mr. Watkins:

It has come to my attention that Mr. and Mrs.  
Charles Shoeler of Irvington, New York, are eager to  
adopt Eddie Michnick, a young Russian boy. I have  
met Mr. Shoeler and have known him as an artist for  
several years. He is an artist in connection with the  
Museum of Modern Art with which I am associated, and  
has a high standing both as an artist and as a person.  
Mrs. Shoeler is of Russian origin. They live in their  
own home in Irvington, and are well equipped to give  
the child a home and love as well as  
education.

I hope you will find it possible to give favorable  
consideration to their application.

Sincerely,

Nelson A. Rockefeller

Mrs. EDITH G. HALPERT: 16

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January 10, 1946

Mr. Thomas Brown Rudd  
Executive Vice-President  
Munson-Williams-Proctor Institute  
312 Genesee Street  
Utica, New York

Dear Mr. Rudd:

Please find the receipted bill requested by your secretary.

Both Zorach and I are very much pleased with your decision as we feel that the sculpture will really function in its new permanent home. I hope that it will be possible for me to get away some time in the near future to see "Affection" in its present setting. I also look forward to the pleasure of meeting you.

Sincerely yours

EGHla

MUSEUM OF  
CRANBROOK ACADEMY OF ART  
BLOOMFIELD HILLS MICHIGAN

ALBERT CHRIST-JANER  
DIRECTOR

HARRIET DYER ADAMS  
CURATOR

ELIZABETH REUTER  
LIBRARIAN

JANUARY 10, 1946

DEAR MRS. HALPERT:

THANK YOU FOR YOUR COOPERATIVE  
ATTITUDE ABOUT EXCHANGING OUR STUART  
DAVIS AND KUNIYOSHI FOR LARGER EXAMPLES  
BY THE SAME ARTISTS.

WE DO NOT THINK HEADLESS HORSE WHO  
WANTS TO JUMP IS JUST OUR STYLE, BUT WE  
ARE MIGHTILY INTERESTED IN KUNIYOSHI AND  
WHEN HE SENDS YOU NEW WORK WILL YOU PLEASE  
USE YOUR OWN JUDGEMENT AND SEND US TWO OF  
THE BIGGEST AND BEST.

REGARDING STUART DAVIS, I THINK THAT  
I WILL BE IN NEW YORK SOMETIME BEFORE  
SPRING AND WE CAN MAKE ARRANGEMENTS THEN  
FOR AN EXCHANGE.

YOURS VERY SINCERELY,

  
ALBERT CHRIST-JANER

MRS. EDITH GREGOR HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK



PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON 9, D. C.

DUNCAN PHILLIPS

Director

MARJORIE PHILLIPS

Associate Director

ELMIRA BIER

Assistant to Director

January 10, 1946

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
43 East 51st Street, New York.

Dear Mrs. Halpert:

I am sorry I did not see you the morning I called at the Downtown Gallery. I heard that you were on your way but could not wait as I was taking the train to return to Washington. Mrs. Phillips and I went on just for a day to see the wonderful John Marin exhibition. In the afternoon I went to the Whitney Museum and there I saw a Pippin which I liked even better than the Victorian Interior and I would like to take it instead for the Collection. Pippin, as you will agree, has two manners, one the decorative primitive flower arrangement which is not unlike the work of other primitives the world over, and the other the very intimate expression of Negro thought and imagination in restrained colors, black, white, gray, with touches of red. I prefer this second manner into which I feel he pours his greatest emotion and has more unique vision. Consequently I am returning the Victorian Interior and asking you to have the "Barracks" at the Whitney Museum exhibition marked as sold. Please have it sent to us at the close of the exhibition. I was told that the picture has been invited in March to some other exhibition and, if necessary, I will ~~return~~ <sup>lend</sup> it, but I would appreciate it if you would persuade the Gallery which has asked for it to take instead the Victorian Interior or any other example which you have available.

I am still waiting to hear from you about the Café Place des Vosges by Stuart Davis, whether you wish to keep it or whether you will let us buy it for the Collection. You will understand that I consider Davis a major artist but that we do not have him in a major example. Certainly the West Indies Street is not a top notch picture and I would like to have a masterpiece of the Paris period and also wait for a better example of his recent work than the gouache which you sent me. However I will keep the West Indies Street for further consideration. *The Hamaguchi is a little gem.*

Sincerely yours,

*Duncan Phillips*

DP:E

MRS JACOB T. ROTHNER

5206 GAINOR ROAD

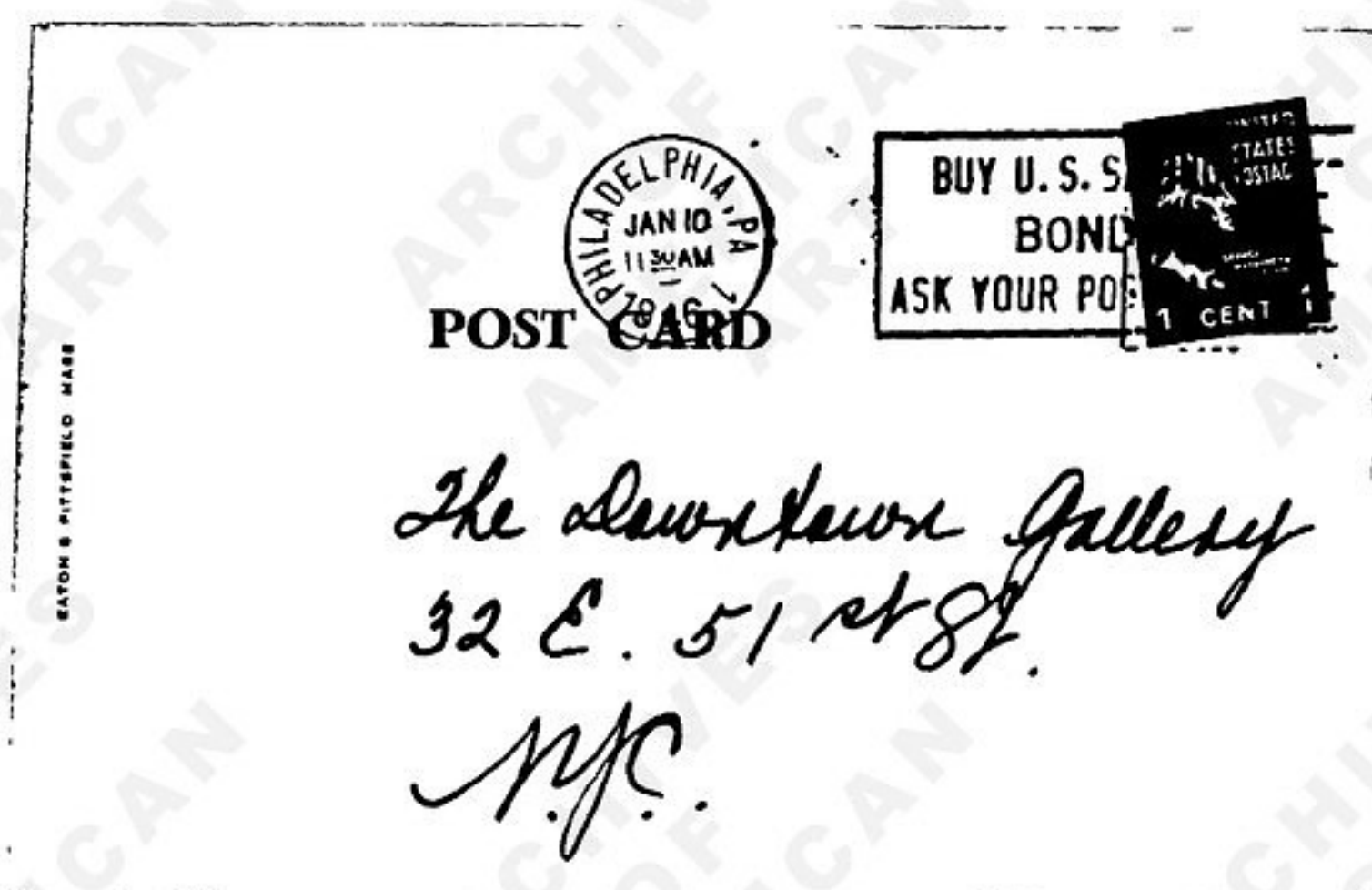
PHILADELPHIA 31, PA.

*Sawtooth Gallery*

*Gentlemen—*

*Are your daily hours of from  
10 A.M. to 6 P.M. also true of Saturday  
& Sunday? It is impossible for us to visit  
your gallery during the week & we are  
anxious to see your present exhibit if  
possible. Thank you — Mrs. J. T. Rothner*

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January 10, 1946

Mr. Willard Seymour  
125 East 72 Street  
New York, N. Y.

Dear Mr. Seymour:

A very swell Kuniyoshi landscape with figures  
"Two Worlds" painted in 1939 has just come back  
from an exhibition.

I am writing you about it as I thought you might  
like to drop in and look at it.

Sincerely yours

CSA

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Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

January 12, 1946


Dear Mrs. Halpert:

As suggested in your letter of January ninth, I have written Mr. Watkins regarding Mr. and Mrs. Seeler's application to adopt Eddie Michichick and am enclosing a copy of the letter for your information.

It was a pleasure to do this, and I hope things work out satisfactorily.

With best wishes,

Sincerely,

  
Nelson A. Rockefeller

Mrs. Keith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

January 12, 1946

Dear Sir;

We have sent today by <sup>registered</sup> Railway Express, to the Berkley Express Company, Horace Pippin's "Victorian Interior" which they will deliver to you on arrival.

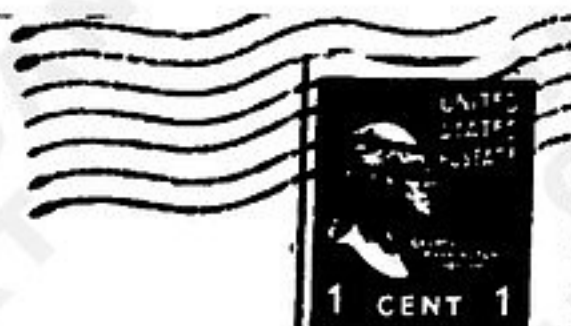
Sincerely,

Phillips Memorial Gallery



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PHILLIPS MEMORIAL GALLERY  
1600 Twenty-First Street Washington 9, D. C.



The Downtown Gallery  
32 East 51st Street  
New York 22, New York

January 12, 1946

Mr. E. W. Root  
Lowell Hotel  
28 East 63 Street  
New York, N. Y.

Dear Mr. Root:

Because so much enthusiasm was expressed for the Stuart Davis gouaches, which we had here during the Christmas holidays and because we realize that very few people were acquainted with the artist in this medium, we have decided to have a large retrospective show of his gouaches as well as watercolors and drawings to be held from January 29th to February 16th. We are eager to include his "Black Rooftops" and I am hoping that you will agree to lend this picture for the show. Wont you please let me know.

Sincerely yours

EGH:la

January 12, 1946

Mrs. Jacoby T. Rothner  
5206 Gainer Road  
Philadelphia 31, Pa.

Dear Mrs. Rothner:

The gallery is open from ten to six every day including Saturday. However, we close on Sundays and legal holidays.

A catalogue of our present show is enclosed. You will note that it continues until the 28th of this month.

Sincerely yours

EGH1a

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Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

Jan 12, 46

Mrs Edith Halpert  
Davenport Gallery  
New York, N.Y.

Dear Mrs Halpert,

Thanks for your letter  
and the list of paintings

Your request that the paintings be returned  
directly from here puts me in a bad spot.  
I have already arranged to send the exhibition  
to Chapel Hill and The Woman College, W. N. C.  
These two schools have agreed to share the  
expense of the show, as well as the pleasure  
of seeing the paintings. As a matter of fact,

Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

I had counted on the Lawrence paintings as a key part of the exhibition. If you can possibly let them stay with the show until May, I'll be very grateful.

If you have work of any other young artist - other than Siporin, and not Dave Dredenthal, which we could keep for the 3 shows, ~~and~~ please send them.

I was under the impression that you were agreeable to the traveling plan for these pictures, or I wouldn't have made ~~any~~ arrangements with these other schools.

In any case, we want the paintings, so have Bodsworth pick them up and send them.

*Salem College*

*Founded 1772*

*Winston-Salem 2, N. C.*

*Department of Art*

*If you can let me keep all six paintings,  
I'll be grateful*

*Yours Truly*

*Kenneth Selt*



January 12, 1946

Mr. H. B. Slater  
280 Park Avenue  
New York, N. Y.

Dear Mr. Slater:

As you may know, Charles Sheeler is to have a one man show of his recent work from March 5th to March 30th. The painting he completed for you and for which I had the privilege of seeing, is certainly among the outstanding examples of his career and we are most eager to have the picture in our show. Furthermore, House and Garden is planning a feature on Charles Sheeler in a forthcoming number and the editor would very much like to have a photograph of your picture for inclusion in this feature article. May we have you consent to have a photographer call and photograph the picture on your premises?

I do hope that you will grant us both of these favors as this will be the first one man show of Sheeler's paintings in five years and is naturally an important event in the art world.

Sincerely yours

EGHla

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January 12, 1946

Mr. Robert David Straus  
Straus-Frank Company  
Houston, Texas

Dear Mr. Straus:

On December 11th we sent you six photographs  
selected from the exhibition then current.  
I am very curious to know how you liked the  
material.

If you would like to see any of the originals  
please let me know. We can possibly arrange  
to send several of them to you.

Meanwhile, if you have no further use for  
the photographs, will you be good enough  
to send them to us.

Sincerely yours

EGH:la

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 12, 1946

Mr. Jerome Zipkin  
1175 Park Avenue  
New York, N. Y.

Dear Mr. Zipkin:

To supplement the Museum of Modern Art exhibition, we have arranged for a one man show of gouaches, watercolors and drawings by Stuart Davis, opening on January 29th and extending through February 16th. For this exhibition we are eager to have your small gouache called "Bass Rocks" which you bought several years ago. Would you consider lending it to us? We shall of course take very good care of the picture.

Sincerely yours

EGH:la

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THE AMERICAN ACADEMY OF ARTS AND LETTERS  
633 WEST 155<sup>TH</sup> STREET, NEW YORK

January 14, 1946

Dear Mr. Allen:

"Fountain" is now on exhibition at the Century Club, 7 West 43rd Street, but I have spoken to Mr. Gifford Beal, Chairman of the Art Committee for the Century, who says it will be perfectly all right to let you borrow the picture for January 29th. I will arrange it so that you may send for the picture at the Century on January 28th.

When you are finished with it, will you please send it back to the American Academy of Arts and Letters at the above address.

Sincerely yours

Assistant to the President

P. S. When you send for the picture at the Century please present this letter.

Mr. L. A. Allen,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

**CARNEGIE INSTITUTE**  
**DEPARTMENT OF FINE ARTS**  
**PITTSBURGH, PENNSYLVANIA**

**HOMER SAINT-GAUDENS**  
**DIRECTOR**

January 14, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a copy of the January issue of  
the Carnegie Magazine in which the acquisition of the  
Kuniyoshi "Mother and Daughter" was announced, together  
with the clippings from the local papers.

Faithfully yours,



John O'Connor, Jr.  
Assistant Director

O'C:G  
CM Jan '46  
PG, Press, ST 1-4-46

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January 14, 1946

Mr. Frank J. Oehlschlaeger  
The Clifton Springs Sanitarium & Clinic  
Clifton Springs, New York

Dear Mr. Oehlschlaeger:

The Julian Levi you referred to, "Angry Dawn", was sold during his one man show held last year. All his subsequent gouaches have also been sold. There is one which is out on exhibition and which should be returned in the near future.

Perhaps when you pay us a visit in the Spring, we shall have a new example in this medium and will have enough material of interest to make your visit worth while.

Sincerely yours

EGHla



**EDWARD FIELDS COMPANY, INC**

509 MADISON AVENUE • NEW YORK 22, N.Y. • WICKERSHAM 2-9265

January 14, 1946

The Downtown Gallery  
32 East 51 Street  
New York City

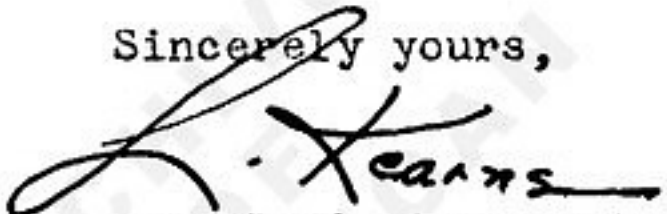
ATT: EDITH G. HALPERT

Dear Mrs. Halpert:

In answer to your letter of January 6th, please be advised that we called your office several times in regard to the open item of \$12.50

The work for this bill has been done according to our records, and we will expect payment for same by return mail.

Sincerely yours,



EDWARD FIELDS COMPANY, Inc.  
Bookkeeping Department, L.K.

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January 14, 1946

Mr. Joseph T. Fraser, Jr., Secretary  
The Pennsylvania Academy of the Fine Arts  
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Since our collection of paintings has been picked up and delivered to you, I should like to ask whether you could arrange to ship the Horace Pippin entitled "The Milkman of Goshem" directly to the Art Institute of Chicago when your show closes on March 3rd. Mr. Rich suggested that you charge for making the box and bill it to the Art Institute.

Sincerely yours

ECHla

January 14, 1946

Mr. Duncan Phillips, Director  
Phillips Memorial Gallery  
1600 Twenty first Street, N. W.  
Washington, D. C.

Dear Mr. Phillips:

I am so sorry that I missed you during your visit. We shall be very glad to arrange the exchange of the "Barracks" for the "Victorian Interior". The Whitney show has closed and we shall have the painting here for immediate shipment. Incidentally, it would be very embarrassing to withdraw the "Barracks" from the University of Nebraska exhibition. However, I have written to Mr. Kirsch to advise him that the picture is in your collection and suggested that he write you directly regarding the matter. In any event you can enjoy the painting for a period before the Nebraska shipment.

In connection with Davis, I should like to make a suggestion. The Museum of Modern Art exhibition closes on February 3rd and we shall have all the unsold pictures at the gallery shortly after. Would it not be a better idea for you to see the entire group as a unit with all the sold pictures eliminated to avoid confusion, and then make your selection for consideration. If you would let us know when it will be possible for you to come in we could arrange the pictures chronologically and have them all prepared for you. Incidentally, we shall have a retrospective show of Davis' gouaches from January 20 to February 16 and that too would be helpful with the selection of the oils as there is a strong association between the two media in the artists' direction and development. Meanwhile I still have the 'not for sale' sign on the "Cafe Place des Vosges" so that there is no possibility of its going elsewhere.

May I hear from you.

Sincerely yours

LGHla



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

January 14, 1953

Mr. D. Rhoades  
Szold, Brandwen and Shubert  
30 Broad Street  
New York, N. Y.

Dear Mr. Rhoades:

Will you be good enough to complete these papers  
and mail them to our broker for whom an envelope  
is enclosed.

Sincerely yours

ECH1a

January 15, 1946

Artists for Victory, Inc.,  
162 Park Avenue  
New York, N. Y.

Gentlemen:

I have daily telephone calls and have received numerous telegrams from clients who purchased pictures which were loaned to the Pepsi-Cola show of last year. We amended our original promise from July to December 7. Now it is January 15th. The Levine, Kuniyoshi and the Sheeler are the most urgent and we must have some explanation to offer to these clients.

Will you also have "Festa", by C. Louis Guglielmi returned to the Downtown Gallery instead of sending it to Chicago as originally requested.

May I hear from you immediately.

Sincerely yours

EGHla

January 15, 1946

Mr. Charles Nagel, Jr.,  
Acting Director  
City Art Museum  
Forest Park 5,  
St. Louis, Missouri

Dear Mr. Nagel:

I find that after all the "Victorian Interior" will be available for your exhibition as Mr. Phillips has decided on the "Barracks" as a companion piece for his earlier Pippin. Thus, you will get your entire original selection. The new exception will be Sheeler's "Water". The plans for his one man show have been changed and the exhibition is now to be held from March 5th to March 30th. Thus it will conflict with your dates. Since the painting is one of his most important and since this is his first one man show in five years, he is adamant about having the picture in his show.

I hope you don't mind excluding Sheeler this year. We can promise you the cream of the crop for your next exhibition.

Sincerely yours

EGH1a



FRICK ART REFERENCE LIBRARY  
10 EAST 71<sup>st</sup> STREET  
NEW YORK

21

MISS HELEN C FRICK, DIRECTOR

MISS ETHELWYN MANNING, LIBRARIAN

January 15, 1946

The Downtown Gallery  
43 East 51st Street  
New York City

Gentlemen:

Please send us, with bill, a photograph of your painting

William M. Harnett - The enchanted flute, 1887

which was No. 28 in your exhibition "American Art 1945", November 6 - December 1, 1945.

We prefer 8" x 10", black and white, unmounted photographs and usually pay from \$.50 to \$1.00 per print.

Yours very truly,

*Ethelwyn Manning*

EM:KOB

*5268-1*

*Collier #*

WASHINGTON UNIVERSITY  
SAINT LOUIS, MISSOURI  
HISTORY OF ART

Jan. 15, 1946

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I hope you have not forgotten about the two items you promised to send me photographs of: the large Kuniyoshi drawing and Karl Verbe's "Armory". I also liked Davis' "Super Table" in the MMA exhibition. Do you have a photo of that? And let me know the "museum price" on all three of these.

Cordially,

*H. W. Janson*  
H. W. Janson

January 15, 1946

Miss Elizabeth Rockwell  
OUTLINES Gallery  
222 Craft Avenue  
Pittsburgh 13, Pennsylvania

Dear Miss Rockwell:

As I advised you previously, we have no Stuart Davis paintings of more recent dates than 1932 with the exception of one which we have promised for exhibition elsewhere. Thus you would have to write to the following to obtain recent examples:

Arboretum by Flashbulb 1942 - 36 x 18	- Mr. Milton Lowenthal 1150 Park Avenue New York, N. Y.
Landscape with Clay Pipe 1941 - 18 x 12	" " "
Cape Ann Landscape 1938 - 30 x 20	Mr. Harry Solomon 23 Murray Avenue Port Washington, N. Y.
New York Under Gaslight 1941 - 46 x 32	Estate of Herman Shulman Haviland Road Stamford, Connecticut
New York Street 1941 - 16 x 11	Mr. & Mrs. Richard Loeb Hampton New Jersey

We could lend you three or more of the earlier paintings dated from 1932 to 1916. However, if you could wait we could let you have a very interesting retrospective exhibition of gouaches and watercolors after this show closes in this gallery on February 16th. This could have material dating from 1912 to 1940 and would represent Davis in all his phases.

Sincerely yours

EGH:la



January 15, 1946

Claim Department  
Railway Express Agency  
219 East 42 Street  
New York, N. Y.

Gentlemen:

Just a year has elapsed since our first correspondence regarding a claim on a shipment made from Mr. John M. Jones of Shreveport, La. The reference number is 4829 and the name of your inspector who dated the slip January 11, 1945 is, J. R. Trenshusen. I have copies of letters addressed to you January 8th, March 14th, and June 5th, but so far no action has been taken.

Don't you think that we deserve the courtesy of a reply for an immediate settlement.

Sincerely yours

ECH1a

January 15, 1946

Dear, Director  
Mr. Barbara Museum of Art  
State Street at Anapamu  
Santa Barbara, California

Dear Don (May I?):

I am asking Lawrence Allen to compile the list of addresses for you so that you can plan your Negro show at leisure and with complete information.

It is too bad about the Tremaine matter. I see them rather rarely as our artists are not sufficiently esoteric, metaphysical, neurotic and what not. I too feel kind of healthy and find it difficult to say the right things. On the other hand, they are doing something worth while and if all the good people drop them, they will be swinging along in the direction that a few of us would like to discourage. We all have wasted a lot of time, but I have enough optimism to think that everything will come out alright, in this best of all possible worlds.

I certainly would like to cooperate with the Marin matter. Ludington is another of my favorite persons and I know that I can get papa Steiglitz to play ball with me if I am given the free hand. For some time I have been pursuing the idea which may or may not be meritorious. I have the sneaking suspicion that Steiglitz would very much like to see a real representative group of Marin's in one public Institution. By that I mean, a group of ten or more paintings representative of different moods and periods so that a truly accurate picture of the artist could be obtained. While there are Institutions and individuals with sufficient dough to do this, no one has had the courage. If someone actually offers to devote enough space in a public building for ten or more pictures, I believe Steiglitz would make a very special price as he would consider the idea an objective won. In other words it would serve as a monument to Steiglitz's philosophy and to make the monument a worthy one, he would unquestionably include top examples of every type -- the kind for which he asks six to eight thousand



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

02-01 101 10 01-01

dollars a piece. Dont let this scare you as I think I could get a great collection of this kind for about fifteen thousand dollars or an average of fifteen hundred dollars each. And, as I said before, they would all be masterpieces and not secondary examples in the latter price category. That's that.

To come back to Crawford. We are making all the necessary arrangements at this end and would have this show available beginning April 1st. By that time some of his best examples will be back from the various museum exhibitions. Being a cool Easterner, I dont know what the west coast habits are. That is, whether the season closes when the seals come home or --- Would that month as a starter fit in with the Santa Barbara- San Francisco plans. Wont you let me know regarding this so that we may get the matter set.

Sincerely yours

LGHla



630 Runnymede Road  
Dayton 9, Ohio

January 15, 1946

My dear Edith :

Otto and I did not get to Chicago to see the Kuniyoshi until after the middle of December. Then I proceeded to come home and go to the hospital with pneumonia three days before Christmas. I returned from there yesterday. That is why you have not heard from us about the Kuniyoshi.

Neither of us felt the canvas in Chicago was the one for our house. We liked what we had seen of the other two canvases much more.

The situation is involved as the doctor has ordered me to Florida for three or four months' rest and we are leaving within a week or so. When I know the correct address I will send it to you.

I suppose we'll have to pass the two canvases that Kuniyoshi is working on now as Otto doesn't expect to get to New York before we go to Florida. I am sick about it but of course that certainly doesn't mean that eventually we won't have a Kuniyoshi in our collection.

From the cut that Vogue sent, the Stuart Davis will show up very well in the next issue.

In the meantime, a Happy New Year to you.

Sincerely,

*Eloise Spaeth*

Eloise Spaeth

Mrs. Edith Halpert  
Downtown Gallery  
43 E. 51st Street  
New York, N.Y.

# TRUSTEES

W. W. BROCKBANK, PRESIDENT  
PAUL THORN, VICE PRES.  
J. F. WINGATE, TREASURER  
MAE HUNTINGTON, SECRETARY  
GLEN TURNER  
VILATE K. REYNOLDS  
EMIL OSTLUND  
C. G. SALISBURY

## "THE ART CENTER"

### Springville High School Art Association

Springville, Utah

January 15, 1946

## H. S. ART COM.

W. W. BROCKBANK  
GLEN TURNER  
J. F. WINGATE  
MAE HUNTINGTON  
PAUL WALKER

ANNUAL NATIONAL  
EXHIBIT  
APRIL 1 TO 30

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery  
Miss Edith Greer Halpert  
113 East 15 Street  
New York City, N. Y.

Dear Miss Halpert:

Now that the war is over and the world is gradually returning to normal living, the Springville High School Art Association cordially invites you to participate in its twenty-second national art exhibit to be held during the month of April.

The exhibit is a feature of the Springville Art Project, which is one of the most important in the world today. It is a project of the National Art Association, which is a collection of artists and art lovers from all over the world. The project is a collection of artists and art lovers from all over the world. The project is a collection of artists and art lovers from all over the world.

From this exhibit several hundred art objects will be loaned to the National Art Association for a collection of art objects. The collection will be a collection of art objects from all over the world. The collection will be a collection of art objects from all over the world. The collection will be a collection of art objects from all over the world.



The Art Association is now accepting art objects for its collection. It is a collection of art objects from all over the world. The collection will be a collection of art objects from all over the world. The collection will be a collection of art objects from all over the world.

Sincerely,  
W. W. Brockbank  
January 15, 1946.

Very truly,

W. W. Brockbank

THE STATE COLLEGE OF WASHINGTON

PULLMAN, WASHINGTON

January 15, 1946

Miss Edith Halpert  
32 E 51 Street  
New York 22, New York

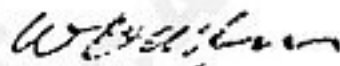
Dear Miss Halpert:

Thank you for your letter of January 4.

Dr. E. O. Holland, president emeritus of Washington State College, is in charge of purchasing works of art for the Orton Collection.

I am not sure what further purchases Dr. Holland has in mind at this time. I am referring your letter to him and when your brochure arrives, I shall place it in his hands.

Yours very truly,



Worth D. Griffin, Head  
Fine Arts Department

WDG/gc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HEADQUARTERS  
MILITARY DISTRICT OF WASHINGTON  
WASHINGTON 25, D. C.

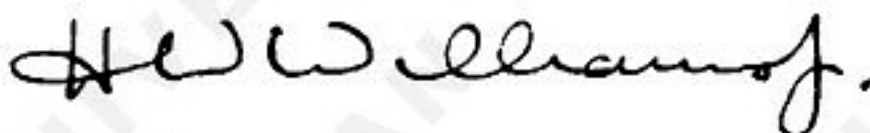
15 January 1946

Mrs. Edith Halpert,  
Downtown Gallery,  
53 East 51st Street,  
New York, N.Y.

Dear Mrs. Halpert:

Am I correct in remembering that you are Jack Levine's  
agent? I am interested as we have a small number of his recent  
work which we wish to return to him.

Sincerely yours,



HERMAN W. WILLIAMS, JR.  
Major, F. A.  
Chief, Historical Properties Section.

OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

CLARENCE WARD, Director

MRS. HAZEL B. KING, Curator

MISS ELLEN JOHNSON, Librarian

January 16, 1946

Miss Edith Walcott  
The Downtown Gallery  
43 East 51st Street  
New York 22, New York

Dear Miss Walcott:

Enclosed is a photograph of the L. A. Brocks of which  
I spoke to you earlier. If you should find out anything about  
this artist I should appreciate it very much.

Very sincerely yours,

*Hazel B. King*

Mrs. Hazel B. King, Curator

W:lsr

Otto Lucien Spaeth

Box 925  
Dayton, Ohio

January 16, 1946

Dear Edith :

I have just read Eloise' letter to you with reference to the Kuniyoshis. I have convinced her she is wrong and that since we can't come to New York I would like to suggest to you that you send both pictures to us for our inspection. We will be at Palm Beach in about two weeks and we can return one or both very promptly. If this meets with your approval, advise me and I will give you shipping instructions promptly.

I think the time to buy a Kuniyoshi is now and since we liked both pictures he was working on I'd like to have our choice of the two. If you are not in position to send both, my first choice would be the figure.

I'm sorry it is not possible for me to come to New York - it has been a long time since I've been there but I'm so happy over Eloise' remarkable recovery that I am perfectly willing to forego any other plans and spend the time with her.

With kindest regards,

Sincerely,

*Otto L. Spaeth*  
Otto L. Spaeth B.

Mrs. Edith Halpert  
Downtown Gallery  
43 E. 51st Street  
New York City



THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR., PRESIDENT

BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

January 16, 1946

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

We are now making plans for the spring showing of American watercolors to open March 3 and continue through April 28.

Our plan is to show groups of three to five paintings by each artist selected. We would like to include works by Mitchell Siporin, some of which I saw in your gallery last November.

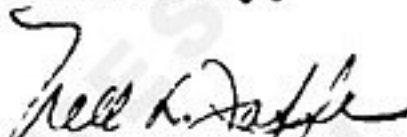
Would you be able to choose several representative watercolors by this artist for our show?

As soon as convenient we would like to have a list, such photographs as are available and any publicity material you may have. We prefer framed watercolors, if possible.

As you know, all expense of packing, transportation and insurance will be borne by The Toledo Museum of Art. We will have W. S. Budworth and Son collect the pictures around February 15.

We will greatly appreciate your cooperation.

Sincerely,



Assistant to the Director

NLJ md

# ARTISTS FOR VICTORY, INCORPORATED

101 PARK AVENUE • NEW YORK 17, N.Y. • M U . 5 - 6 2 4 9

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RICHARD F. BACH

Publicity  
CARLTON PENNY

January 17, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22

Dear Mrs. Halpert,

The paintings from the first Pepsi-Cola Exhibition have been en route from Kansas City for some time. As soon as they reach New York they will be returned immediately by Hayes Storage in accordance with instructions given us.

Yours sincerely,

*Sylvia Van Rensselaer*  
Sylvia Van Rensselaer  
Executive Secretary

Albany Institute of History and Art • Allied Artists of America  
Alumni Association of the American Academy in Rome • American Abstract Artists • American Artists Professional League  
American Institute of Decorators • American Society of Miniature Painters • American Veterans Society of Artists • An American Group • Architectural League of New York • Artists League of America • Audubon Artists  
California Water Color Society • Cincinnati Art Club • The Decorators Club • The Federation of Modern Painters and Sculptors  
Laguna Beach Art Association • The Minnesota Art Association • Municipal Art Society • National Academy of Design • National Association of Women Artists  
National Sculpture Society • National Society of Mural Painters • The New York Chapter of the American Designers' Institute  
The New York Chapter of the American Institute of Architects • The New York Chapter of the American Society of Landscape Architects • The New York Society of Craftsmen • The New York Society of Women Artists  
Pittsburgh Artists for Victory School Art League • Sculptors Guild, Inc. • Silvermine Guild of Artists • Society of American Etchers • United Scentic Artists

SYLVIA VAN RENSSELAER  
Executive Secretary



# THE ART FOUNDATION

A NON-PROFIT MEMBERSHIP CORPORATION

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FOUNDED 1902  
**ART NEWS** published by

136 East 57th Street, New York 22, N. Y.

Telephone: PLaza 3-5067

Cables: "Gagol, New York"

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Mrs. Edith Halpert  
Downtown Gallery  
43 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

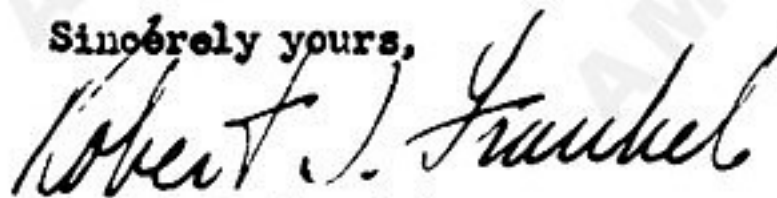
This will confirm, for your records, the arrangements we made for your advertising in Art News on its new monthly publication schedule.

For the year beginning February 1946, a 1/8 page advertisement will appear in each of the next twelve issues, at the twelve-time rate of \$50.40 per insertion, as shown on the enclosed rate-card.

The use of all of these twelve 1/8 pages automatically places at your disposal a bonus of space in the form of four EXTRA 1/8 pages, valued at \$201.60 normally. This permits you to increase your advertisement to 1/4 page in any four issues during the year, at no extra cost.

With expressions of appreciation for your co-operation, and assurances that we shall continue our efforts to make Art News the finest magazine published, I am

Sincerely yours,



Robert S. Frankel  
Advertising Manager

RSF/m  
Enclosure

January 18, 1946



January 18, 1946

Mr. Erwin S. Barrie, Director  
Grand Central Art Galleries  
15 Vanderbilt Avenue  
New York, N. Y.

Dear Mr. Barrie:

I am so sorry to be so late with this but I am enclosing -- at last -- the forms which I had promised you. Have you heard that there is to be a general meeting held at the Museum of Modern Art Wednesday, January 23? I hope to see you there.

I expected to see you before this as Ias Smith gave me the impression that she really wanted to come in for the Karfiol show and to further discuss the Stuart Davis pictures. I am sure that you wanted to cooperate and have been too busy. How about it on Saturday the 19th?

Sincerely yours

EGHla

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERI, DIRECTOR • 32 EAST 51 STREET NEW YORK 22 • TEL PLAZA 3-3707

January 18, 1946

In consideration of five hundred dollars (\$500) paid to Raube Walters of 220 Commonwealth Avenue, Boston, Massachusetts as authorized agent for Wesley Lea, artist, The Downtown Gallery, 32 East 51 Street, New York 22, N. Y. becomes the sole and exclusive representative for the sale of any and all paintings and/or drawings, in any medium, by said Wesley Lea, for a period of five years from the date of this agreement. The Downtown Gallery reserves the right to renew this agreement upon termination, for another five years.

It is understood that all pictures by Wesley Lea shall be consigned to The Downtown Gallery without delay, and that the five hundred dollars (\$500) paid upon said consignment is considered as advance payment on future sales of said pictures.

It is further understood that The Downtown Gallery may determine the selling price of any and all pictures. The Artist, Wesley Lea, will pay, and The Downtown Gallery may deduct from amount of purchase money collected before remitting to the artist, a commission of fifty percent (50%) thereof. The Downtown Gallery may further deduct the nominal costs of framing, matting and photographing, incurred by it in the proper display and selling of the pictures.

THE DOWNTOWN GALLERY

Edith Gregor Halperi Pres.

Raube Walters

Reis on acct. \$100.00  
1/18/46 Raube Walters.

Received balance of \$400.-  
Jan. 22, 1946  
Raube Walters

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GRAND CENTRAL ART GALLERIES  
INCORPORATED  
GRAND CENTRAL TERMINAL  
15 VANDERBILT AVENUE  
NEW YORK

MURRAY HILL 6-4737  
CABLE GRANDART

January 19, 1946

Mrs. Edith G. Halpert, Director  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

Thank you for your kind letter of  
January 18th, with enclosed data regarding copyrights.

You have diagnosed my situation  
very correctly. I am interested but have been awfully  
busy. I am going to try to get in to see you today.

With kindest wishes, I am,

Yours truly,  
*Currier & Ives*  
Director and Manager.

ESB:RAM



January 19, 1946

Mr. Robert E. Gross  
Lockheed Aircraft Corporation  
Burbank, California

Dear Mr. Gross:

We were interested to read, in *TIME*, of your collection of contemporary art. We were surprised, however, that an American collector -- a manufacturer of an American product famous around the world -- seemed primarily interested in European art.

American art was never more alive than today, and many artists have found new idioms to express the surging vitality of the American scene. Enclosed you will find a brochure describing the artists we represent, each outstanding in the particular direction he has chosen, and all represented in every important museum collection in the country. Together they present a cross section of the best in American art today. This brochure was published in 1943. In addition to the artists listed, we represent: Paul Burlin, George L. K. Morris, Ben Shahn, David Fredenthal and Reuben Tam.

We are also enclosing a photograph of a painting by Walston Crawford, one of two studies he did for an aircraft plant. The other was purchased by The Miller Company as part of their collection of abstract painting. You will also find a color reproduction of "Ursine Park" by Stuart Davis, one of the most important non-representational paintings by an American. We thought these pictures might interest you as outstanding examples by contemporary artists of our country.

Although most of the paintings reproduced in the brochure are now sold, we should be very glad to send you a portfolio of photographs of paintings by any artist who interests you.

Sincerely yours

Cal

Associate Director

# OUTLINES

gallery-library-theatre

222 Craft Avenue  
Pittsburgh 13, Pa.  
January 19, 1946

Dear Mrs. Halpert:

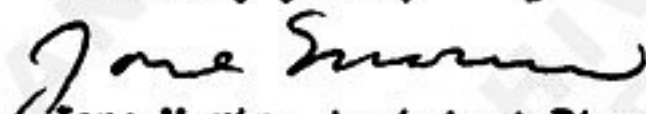
Thank you for your letter and the addresses of those from whom we can borrow Stuart Davis' recent oils. However I think your suggestion of showing the watercolors and gouaches a very desirable one. What is the size of the show? ( we have from 50 to 100 running feet that can be used for this show ) And would you be willing to send one or two of the early oils in addition to the other material? Since Pittsburgh's only opportunity of seeing Davis' work has been those paintings included in the annual Carnegie show I think these early oils would be of interest.

If the watercolors, etc. as exhibited in your gallery require more space than I have mentioned we would appreciate it if you would select from the material enough for the space.

As you say the show closes in your gallery on the 16th of February I do not know when it would be convenient for you to send it on. We would need it to arrive in Pittsburgh about two days before the opening which can be either the 3rd or 10th of March.

Thank you very much for the kind cooperation you have given us in this matter.

Sincerely yours,

  
Jane Morin, Assistant Director  
OUTLINES

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January 19, 1946

Mr. Nelson Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York, N. Y.

Dear Mr. Rockefeller:

This is just a note to thank you for writing to Mr. Watkins. Mr. Sheeler is also most appreciative.

Incidentally, I am still hoping that you will have time to see the Karfiol show which continues for another week -- until January 26th.

Sincerely yours

EGH:la



January 19, 1946

Mrs. Burton G. Tremaine, Jr.,  
99 Center Street  
Meriden, Connecticut

Dear Mrs. Tremaine:

We have decided to have an exhibition of  
of gouaches, watercolors and drawings by  
Stuart Davis from January 29th to February  
16th, presenting a complete picture of the  
artist in these media, as a supplement to  
the Museum of Modern Art show. The enthus-  
iasm expressed by the public in the small  
number of gouaches we had here during the  
Christmas week made us realize how unfamiliar  
the public was with Stuart Davis in any medium  
but oil.

We are very eager to include your large wash  
drawing "Composition, 1863" and wonder whether  
you would consider lending it for the occasion.

I know this is very short notice, but we have  
been so busy here that I am shamefully late in  
sending out any requests.

Would you be good enough to wire your reply  
collect.

Sincerely yours

EGH1a

January 19, 1946

Major Hermann W. Williams, Jr.,  
Chief, Historical Properties Section  
Military District of Washington  
Washington 25, D. C.

Dear Major Williams:

Yes we represent Jack Levine and shall be glad  
to accept whatever packages you have for him.

My best regards.

Sincerely yours

EGHla



POMONA COLLEGE  
CLAREMONT • CALIFORNIA

ART DEPARTMENT

January 20, 1946

Mr. David Fredenthal  
Cranbrook Academy of Art  
Bloomfield Hills, Michigan

Dear Mr. Fredenthal:

It is both the prerogative of the painter and his inevitable destiny to interpret visually for all peoples the life of his time, and to preserve it for posterity. The human experience of each epoch of civilization has been so recorded by its artists. In each stage of his progress man has conquered new realms in his physical environment to form the subject matter of his artist brother. The last great advance was made with the discovery of the new world with its revelation of unexplored areas on the then seemingly unlimited surface of the earth. Its exploration and subjugation was achieved by the improvement of sailing vessels to ocean steamers. With the invention of the steam engine, automobile, and airplane, the earth no longer seems unlimited, and man's attention is attracted upward and outward as he searches the stratosphere and beyond in pressing to greater boundaries of physical existence. This blanket of atmosphere is the latest arena for human adventure, and as man in greater numbers takes to the air, the nature of its storms and lesser disturbances will intrigue his interest and challenge his imagination. As the unknown areas of the 16th century inspired painters to show great vistas of distant landscapes, it may be expected that the penetration of stratosphere will stimulate the expression of man's unpredictable adventure with novel aspects of time and space.

The disasters that beset man in the ravages of typhoon and hurricane have been painted by Winslow Homer. Recently the damages of tornado, the generally catastrophic sandstorm, and the less violent but more frequent thunderstorm have been recorded for their dramatic effect on agricultural life by Curry and Hogue. Today's experience of the air forces, and the vital assistance provided them by meteorologists in the war, indicate a concern for the present significance of this old life factor which will occupy the attention of the layman who uses modern means of air transport for peace time business or pleasure. It is foreseen that such interest will vitally affect the creative artist in an era of flight, and to this end Pomona College seeks to assemble paintings which anticipate the new field for the artist and furnish vistas of visual pleasure to the public in painted records of the frontier of the future.

You are especially invited to submit to such an exhibition and purchase prize competition, provided by the Viola Minor Westergaard Fund, not more than two of your paintings which best express phases of the weather as it affects the flying age. Further details, entry blanks, and labels are to be found enclosed for your convenience.

Very sincerely,

*Thomas M. Beggs*  
Thomas M. Beggs  
Chairman, Art Dep't

TMB:bb

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# CITY ART MUSEUM OF ST. LOUIS

*Forest Park 5*

*President:* DANIEL K. CATLIN • *Director:* PERRY T. RATHBONE • *Associate Director:* CHARLES NAGEL, JR. • *Secretary:* MERRITT S. HITT

January 21, 1946

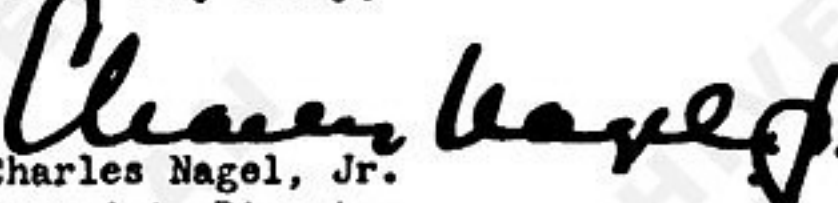
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We have been informed by the Carnegie Institute that the Yasuo Kuniyoshi painting entitled, "Mother and Daughter", will not be available for our American Exhibition in February. Would you be good enough to pick a substitute for us? I am enclosing our form, which I hope you will be kind enough to fill out and return at your earliest convenience so that we may have the data for our catalogue which must go to the printer very shortly.

With many thanks for your interest and cooperation, I am

Yours very truly,

  
Charles Nagel, Jr.  
Associate Director

Encls. (2)

CN:jp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**SANTA BARBARA MUSEUM OF ART**

STATE STREET AT ANAPAMU  
SANTA BARBARA, CALIFORNIA

DONALD J. BEAR  
Director

January 21, 1946

Dear Edith:

I am pleased to know that you are able to get me the list of addresses so that we may count on having the exhibition of paintings by negro artists some time in the future. I surely appreciate this and when the show is arranged for I feel sure that San Francisco might like to take it, perhaps Dr. Morley's Museum.

Regarding the Crawford exhibition, I should like very much to have it to open as near April first as possible. I cannot take it for May, and since I planned to have Rico Lebrun in April and he is not quite ready, I have moved him to June, so if it is agreeable with you and the DeYoung Museum, we can have the Crawford show here in April. If on the other hand the DeYoung should want it first, then I will have to put it off until the latter part of the summer, perhaps August; however, I don't imagine it matters to the DeYoung whether they have it first or we do. It certainly doesn't matter to me only that I am anxious to untangle the schedule.

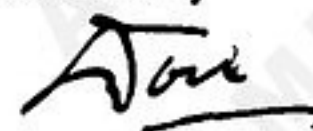
I do not know how many pieces you are planning but my gallery space will handle thirty to forty pieces. That is I could put about twenty-eight pieces in the large gallery and about a dozen in the adjoining ante-gallery that leads into it. They do not have to be all oils, drawings and water colors could be included if this is advisable.

I am wiring Ninfa Valvo of the DeYoung Museum that we would like to have the Crawford show for April.

I am very much interested in your plan about Marin and shall get in touch with Wright Ludington about it. It sounds like a wonderful idea to me; inasmuch as I think Marin is ~~among~~ our most important artist, I feel very enthusiastic about such an idea. I don't know whether Ludington will agree or not but it is worth working on.

Let me know about the Crawford Show.  
Many thanks and kindest regards.

As ever,



Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
32 E. 51st St.,  
New York, 22, N.Y.

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January 21, 1946

Dear Eloise:

I cannot tell you how sorry I am to learn that you have been ill. I thought the cold weather got only us easterners. Your plans to stay in Florida sounds very sensible and I hope that you will recover very rapidly. I wish I could borrow your doctor for a little while as he sounds ideal. Three or four months in Florida would be right smart.

Yae has almost completed the figure painting and expects to have it done by the first of February. The still life shows very little progress and it may not be until the latter part of the Spring when the picture is finished. The boy is slow, but when he does complete a picture it is well worth waiting for.

Keep well and have fun in Florida. My very best regards.

Sincerely yours

WGHla



Sueth

January 21, 1946

Dear Otto:

No doubt Eloise will show you my letter which I did not complete because I thought that your idea of having the painting sent to Florida might serve as a pleasant surprise to her. Yes will have the figure painting ready by the first of February when we can have it shipped promptly to Palm Beach. I know you will both enjoy seeing the painting.

Also, I heartily agree with you that this is the ideal time to acquire a Taniyoshi as his production is greatly reduced in recent years and his market has increased to tremendous proportions with a long waiting list. Since I promised that you would have first call on the canvas, I am very happy to follow out the above procedure. Please let me know where you will stop in Palm Beach so that the painting can be addressed correctly.

My very best regards.

Sincerely yours

EGHla

January 21, 1946

Miss Nell L. Jaffe  
Assistant to the Director  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 2, Ohio

Dear Miss Jaffe:

We shall be glad to send you a small group of gouaches by Mitchell Siporin. As you know, he has been in the service for several years and has produced no easel paintings since 1942. Thus, I thought it would be interesting to select three of that period and supplement it with two of his war paintings which are equally fine in quality. The titles will be sent to you shortly.

Sincerely yours

WCH:la



# ASSOCIATED AMERICAN ARTISTS Inc.

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711 FIFTH AVENUE, NEW YORK 22, N. Y.

ADMINISTRATIVE OFFICES

January 22, 1946

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

We would be very interested in having Mitch Siporin and Karl Zerbe create lithographs for our print program. Would this be all right with you? I would be glad to take care of details and check with the artists if you like.

We believe it is good reputation building since our literature reaches many people who then turn to buying of paintings.

Do let me know what you think of this, Edith.

With best wishes,

Sincerely yours,

Estelle Mandel  
Vice President

EM:sp

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January 22, 1946

Mr. Reginald Poland, Director  
The Fine Arts Gallery  
2030 Sunset Boulevard  
San Diego 3, California

Dear Mr. Poland:

Fortunately, Lawrence, after his discharge from the Coast Guard, felt an urge to paint and we have two new pictures which, added to a selection from our limited stock, will make a very good group of six paintings for shipment to you early in February. They are uniformly priced at \$150.

Sincerely yours

EGHla

January 22, 1946

Mr. Kenneth Evett  
Department of Art  
Salem College  
Winston Salem 2, N. C.

Dear Mr. Evett:

Upon receipt of your letter, I checked over our schedule and find that by making one change we can arrange to let you have the six pictures through the period you specified. Thus, the enclosed list will give you complete information and we all be prepared to have the pictures picked up by whatever shipper you have selected.

Sincerely yours

EGH1a

January 22, 1946

Mr. John F. Stenvall  
18 East Pearson Street  
Chicago, Illinois

Dear Mr. Stenvall:

Indeed I shall be glad to write to the Guggenheim Foundation recommending you for a fellowship. It would be helpful however, if I could see photographs of your more recent work so that I would know what I am talking about.

The New York resident situation is getting worse if anything, and I think you are wise to stay put for a time.

My best regards.

Sincerely yours

EOH1a



January 22, 1946

Mr. E. G. Thomas  
Gray and Rogers  
12 South Twelfth Street  
Philadelphia 7, Pa.

Dear Mr. Thomas:

The Zerbe reproduction looks very handsome. In fact, we think the entire folder is a super-superior job - the text interesting, the painting used with great dignity. One of the better advertising jobs. We would appreciate a few more copies so that we can send a couple to Zerbe and keep three or four for our records.

The original painting arrived in good condition yesterday. Thank you.

Sometime during the year I would like to talk with you about borrowing the color plates as we should like to use them to make Christmas cards for the gallery. You really should try to come in before February 1st and see the Dove retrospective exhibition which is magnificent. It has created such great interest that we are keeping it on another week.

Sincerely yours,

Charles Alan

# CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

## SYMBOLS

DL=Day Letter  
NL=Night Letter  
LC=Deferred Cable  
NLT=Cable Night Letter  
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

BA913 NL COLLECT=MERIDEN CONN 22

MRS EDITH HALBERT=

DOWNTOWN GALLERY 32 EAST 51ST LST NYK=

RE YOUR LETTER 19TH MRS TREMAINE OUT OF COUNTRY FOR MONTH  
BELIEVE COMPOSITION 1863 YOU DESIRE IS HER PERSONAL PAINTING  
RATHER THAN MILLER CO HENCE UNABLE LOCATE SAME LETTER FOLLOWS=  
LOIS BESS EGY TO B T TREMAINE JR THE MILLER CO.

19 1863 SG LOIS BESS EGY TO B T TREMAINE JR.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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# THE MILLER COMPANY

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*Since 1844*

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January 22, 1946

Mrs Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs Halpert:

Your letter of the 19th addressed to Mrs Tremaine has just been received this morning. I note the postmark is the 21st, which would explain the delay.

I have just wired you as follows: "Re your letter 19th Mrs Tremaine out of country for month. Believe Composition 1863 you desire is her personal painting rather than Miller Company and hence unable locate same. Letter follows."

Mr and Mrs Tremaine have just arrived in Nassau in the Bahamas and will be there through the month of February. Our Mr Naysmith, who handles the Miller art collection, knows of no "Composition, 1863" and thus we believe it must be the private property of Mrs Tremaine. We would have no idea whatsoever where to locate this, so I have taken the liberty to advise you as above.

However, your letter will be forwarded on to Mrs Tremaine and she may get in touch with you personally, from Nassau.

If we can be of any help<sup>to</sup> you in any other way, please let us know.

Sincerely,

(Miss) Lois Bess

Sec. to  
B G Tremaine Jr

lbess



January 22, 1946

Mr. Thomas C. Colt, Jr., Director  
The Virginia Museum of Fine Arts  
Boulevard and Grove Avenue  
Richmond, Virginia

Dear Mr. Colt:

The Pippin painting you selected, "Saturday Night Bath" has just been sold to Mr. Seldon Rodman, 8 Prospect Place, New York, N. Y., who has agreed to lend it for your exhibition. May I suggest that you communicate directly regarding the collection and delivery dates. There will be no difficulty about the matter at all.

Sincerely yours

EGH1a

January 23, 1946

Mr. John O'Connor  
Assistant Director  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. O'Connor:

Many thanks for sending us the magazine and  
press releases. They help us in keeping our  
records complete.

Sincerely yours

EGHla

January 23, 1946

Mr. Reginald Poland, Director  
The Fine Arts Gallery  
2030 Sunset Boulevard  
San Diego 3, California

Dear Mr. Poland:

I was very pleased to get your reaction to the Karfiol painting which I too consider one of his outstanding examples.

The painting is rather large in dimensions -- 26 x 34, and is normally priced at \$1800. However, if upon receipt of the picture you develop very serious intentions, I think that we can make it more tempting to you as I am eager to have our artists better represented in the West. Please let me know when you want it shipped.

Sincerely yours

EGH:la



January 23, 1946

Mr. King Vidor  
1636 Summit Ridge  
Beverly Hills, California

Dear Mr. Vidor:

After five years, we have finally succeeded in assembling enough pictures by Charles Sheeler to arrange a one man exhibition which will run from March 5th to March 23rd.

The majority of the paintings are already sold and we are obliged to depend on the kindness of the owners to make the exhibition a successful one. I am therefore writing to ask you whether we may borrow your "Bucks County Barn" which you purchased some years back. We consider it one of his outstanding examples and are naturally most eager to include it in the presentation. Transportation and insurance expenses will be taken care of by us.

Would you please let me know whether we may have this painting for the occasion. I shall be most grateful.

Sincerely yours

EGHla

Otto Lucien Spaeth

Post Office Box 925  
Dayton, Ohio

January 23, 1946

Dear Edith :

I am leaving the end of the week and will be in Florida by Tuesday or Wednesday. Therefore, it is quite all right for you to ship the picture as soon as it is ready. Our address will be 671 North Lake Trail, Palm Beach, Florida.

Will let you know promptly.

With kindest regards,

Sincerely,



Otto L. Spaeth

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
PHILADELPHIA 2**

**ALFRED G. B. STEEL, PRESIDENT  
HENRY S. DRINKER, VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER  
JOSEPH T. FRASER, JR., SECRETARY**

**LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS**

January 24, 1946

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

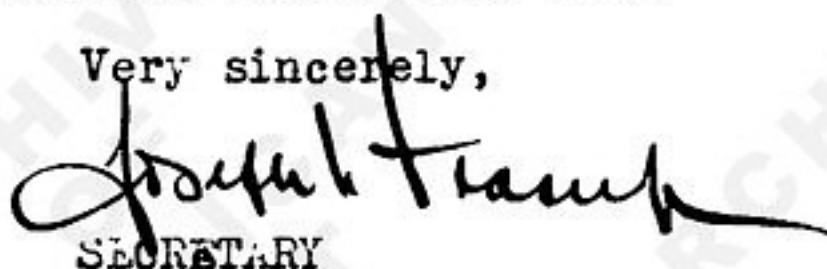
Dear Mrs. Halpert:

Thank you for your letter of January  
14th.

You may be sure I will pass your  
message on to our Shipping Department and the  
Horace Pippin painting entitled "The Milkman of  
Goshen" will be sent off with all speed as soon  
as our show is taken from the walls.

I note your instructions concerning  
the charges for making box, expressage, etc.

Very sincerely,

  
SECRETARY

JTF:GMR



January 24, 1946

Mr. J. Lehmkuhl, President  
United States Time Corporation  
630 Fifth Avenue  
New York 20, N. Y.

Dear Mr. Lehmkuhl:

The United States Time Corporation is proving that American-made time-keeping instruments are equal, if not superior, to the European. The artists represented by the Downtown Gallery are proving exactly the same point. Beside which, a work of art must contain the same qualities of precision, proportion, and balance as a fine time-piece.

The contemporary American artists whom we sponsor have painted pictures which would be admirably suited to putting across these ideas. They are represented in every important museum collection throughout the country. And these paintings, all of museum calibre, would bring dignity, prestige, and an added interest to an advertising scheme.

We should be glad to show you these paintings, at our gallery, at your convenience.

Sincerely yours

EGH1a



THE DIRECTOR

# COMMONWEALTH OF VIRGINIA

VIRGINIA MUSEUM OF FINE ARTS

RICHMOND, VIRGINIA

January 24, 1946

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

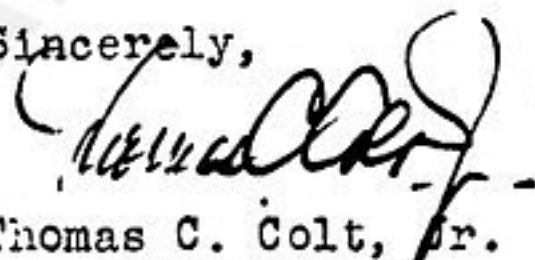
Dear Mrs. Halpert:

Thank you for your letter of January 22nd, advising me of the sale of Pippin's "Saturday Night Bath" to Mr. Seldon Rodman of New York. Do you have another recent Pippin you would recommend in place of it? I think it's only fair, whenever possible, to have artists represented by pictures available for purchase prizes.

If you have another picture you can recommend, please send me a photograph. Otherwise, we'll stick to "Saturday Night Bath".

Best personal regards.

Sincerely,

  
Thomas C. Colt, Jr.  
Director

C-R

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WASHINGTON UNIVERSITY  
SAINT LOUIS, MISSOURI  
HISTORY OF ART

Jan. 24, 1946

Mrs. Edith Halpert  
Downtown Gallery  
62 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

It gives me great pleasure to inform you that the university has decided to acquire both the drawing "Tomorrow Will Come" by Kunioshi and "Armory" by Karl Zeibe. You will receive the official purchasing orders for these works in a few days. Please make out the bill to "Washington University" but send it to me so I can direct it to the proper source for payment. As to shipping: please send both objects to: "City Art Museum, St. Louis, Mo.", but mark the crate: "For Washington University". The Kunioshi might be sent here directly from Nebraska.

I am looking forward to receiving the photo of the "Cup of Table" (but don't forget to tell me the price).

Cordially,

*H. W. Janson*  
H. W. Janson  
Curator

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THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO, 9, NEW YORK

OFFICE OF THE DIRECTOR

January 25, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

This will confirm, on behalf of the Albright Art Gallery, the request made in person by Mr. and Mrs. Philip C. Elliott, members of our selection committee, for the following paintings to be included in our exhibition of contemporary painting in April:

GUGLIELMI: Houses  
JULIEN LEVI: Landscape  
MORRIS: Commandos and Dogs  
BEN SHAHN: Europa  
TAM: Small Abstract

We also hope it will be possible to secure the following, which I understand the Elliotts requested, and which were in the recent Whitney Museum exhibition:

PAUL BURLIN: Anno Domini  
KUNIYOSHI: Rotting on the Shore  
KARL ZERBE: Antiques

Our exhibition dates are April 5 through May 5, and we should like to have the paintings in our hands by March 25. It is understood, of course, that the Gallery will pay all packing, shipping and insurance costs.

In the event that any of the above pictures are sold during the next few weeks, we would appreciate your letting us know since other pictures by the same artists might be substituted. However, since we plan to print a catalogue, we can hardly make changes after March 15. Should a picture be sold after that date, I hope you may be able to secure the buyer's permission for us to exhibit it as planned.

We are most grateful for your cooperation in this undertaking, which I am sure will draw widespread local attention to the artists represented.

Sincerely yours,

*Katharine B. Neilson*  
Katharine B. Neilson  
Acting Curator

KBN:eb

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# WESTERN UNION

A. N. WILLIAMS  
PRESIDENT

**SYMBOLS**

- DL = Day Letter
- NL = Night Letter
- LC = Deferred Cable
- NLT = Cable Night Letter
- Ship Radiogram

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QD74 Q CFA481 11 WINSTONSALEM NCAR 26 1212P

1946 JAN 26 PM 12 47

EDITH HALPERT

32 EAST 51 ST NYK

PLEASE HAVE BUDWORTH PACK AND SHIP PICTURES AS SOON AS POSSIBLE

KENNETH EBETT.

EBETT.

*Handwritten signature*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNIVERSITY OF OREGON  
SCHOOL OF ARCHITECTURE AND ALLIED ARTS  
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

26 January 1946

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

Your letter of December 28 reached me, and I was pleased to note that you were kindly offering to send photographs and biographical notes for Jacob Lawrence's painting. I have been looking forward eagerly to receiving this material, but thus far it has not reached me; and if it has miscarried in the mails, perhaps we can trace it. At any rate, I am still deeply interested in securing this material through you, and especially so now that I have looked up the Harlem Series as you suggested at the Portland Museum and in Mr. Bel-luschi's collection.

Sincerely yours,



Wallace S. Baldinger,  
Associate Professor

WSB:dl

History of Art

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January 26, 1946

Mr. Lloyd Goodrich, Research Curator  
The Whitney Museum of American Art  
10 West 8th Street  
New York, N. Y.

Dear Mr. Goodrich:

Enclosed you will find biographical notes on Samuel Halpert. I hope this is the material you want.

We have just discovered that the "Toledo Cathedral Interior" that I spoke of, is in the possession of the Miloh Galleries, where the entire collection of various periods may be seen.

I am now very certain of the date on the early painting I showed you. It is 1905, and "Man Ray At Work" is approximately 1912.

If there is any further information required, wont you communicate with me. However, I believe that all the records as well as the pictures are at Miloh.

Sincerely yours

EGHla

# THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

January 29th, 1946

Mrs. Edith Halpert, Director  
Downtown Galleries  
32 East 51st Street  
New York, New York

Dear Edith:

I am writing to Budworth to ask that they pick-up the Jacob Lawrence paintings for packing. Will you please forward me a catalog and list of titles as apparently the ones you sent have been lost in the mails. We are covering the exhibit by insurance in the amount of \$2,000.00 as of today.

I have written to the places where you have promised the exhibition and have already received a request from the Y. M. C. A. in Pittsburgh for a showing in March or April.

Have you sent the exhibit out to the Harlem Branch of the New York Public Library and if not, would it be too much trouble to see if they would be interested in having it during the first three weeks of February? Unfortunately, you did not give me the name of the person there to contact.

I am sure we will be able to develop a good itinerary on the exhibit and we will, of course, give credit to the Downtown Gallery for its assembling of the show and to Mr. and Mrs. Milton Lowenthal for its loan.

Will you make a selection of four of the most news-worthy pictures in the collection and have your photographer send me three prints of each? Also, please have the photographer bill me direct for these photographs.

With kind regards,

Sincerely,

Thomas L. Parker  
Director

TCP/gea

Dictated by Mr. Parker and signed in his absence.



January 29, 1946

Mr. Charles Nagel, Jr.,  
Associate Director  
City Art Museum  
St. Louis, Missouri

Dear Mr. Nagel:

We have been having considerable trouble keeping in tact part of your original selection. "Ursine Park" has recently been sold to the International Business Machines, Inc., but the picture will be available for you just the same. "Victorien Interior" by Lipin was about to be sold, but I decided to hold it for you as we can sell it on its return just as easily. This too will be included. All the recent Kuniyoshi's are gone, but I am taking a chance on sending you one of his outstanding examples painted a few years ago. This holds up beautifully with his late paintings. The title is "All Alone" and it measures 40 x 60 inches. The price is \$3000.

The only remaining complication is the Paul Burlin "Witness the Whattless" which was sent out to a color reproduction plant where a plate is being made. The picture cannot be withdrawn at the present time and the printer refuses to commit himself on the subject. Thus, I am substituting a superb example which I am removing from our current exhibition. The title is "Soft But Hard".

It just occurred to me that it might be a good idea to have you select all our shows as so many of the pictures that you liked have been sold. But, in all, you are getting the major part of your selection. "The Widow" by Julian Levi is being shipped directly from the John Herron Institute.

Sincerely yours

EGHla



1/29/46

Dear Edith:

Here is the list of pictures from my show at The Mod. Mus. which have frames I would like to buy, - if not too expensive.

- |   |                              |         |       |
|---|------------------------------|---------|-------|
| 1 | Negro Saloon                 | 1912    | 3.75  |
| 2 | Cigarette Papers             | 1921    | 12.50 |
| 3 | Sucky Stube                  | "       | 10.75 |
| 4 | Apples and Jug               | 1923    | 8.75  |
| 5 | Super-Table                  | 1925    | 37.50 |
| 6 | Arch-Hotel                   | 1929    | 18.75 |
| 7 | Still Life with Flowers      | 1930    | 18.75 |
| 8 | Landscape (Blk. + White Oil) | 1932-35 | 6.50  |

Since the show will be over in a few days, I suppose the decision should be made in advance to avoid confusion. Please give me a ring on the prices.

Alma

11.25  
7.25  
18.50  
35.75

January 30, 1946

Miss Katharine B. Neilson  
Acting Curator  
Albright Art Gallery  
Buffalo 9, New York

Dear Miss Neilson

After comparing your list with the records we retained, I find that there are several discrepancies. Thus, I am enclosing a copy of our records for comparison.

While we can include the Burlin "Anno Domini" and the Zerbe "Antiques" which Mr. and Mrs. Elliott selected at the Whitney Museum exhibition, the Kuniyoshi will not be available as it was promised elsewhere for exhibition which lasts through the month of April. We have only very early examples of Kuniyoshi's work available unless a painting is borrowed from a museum or private collection. Most of his recent paintings were promptly sold as they were produced.

Mrs. Knox and Mrs. Taylor asked for a Pippin. The only example of his available is "Christ Before Pilate" which I suggested they see at the Durand-Ruel Galleries where it is included in the Religious exhibition.

Sincerely yours

EGH1a

**ALBRIGHT ART GALLERY**

**April 5th - May 5th 1946**

**Ralston Crawford**

**O. Louis Guglielmi**

**Julian Levi**

**George L. K. Morris**

**Ben Shahn**

**Reuben Tam**

**Paul Burlin**

**Karl Zerbe**

**Niles Spenoer**

**Horace Pippin**

**Aircraft Factory**

**Tenements**

**Submarine Batrol**

**Commandos Attacked By Dogs**

**Italian Landscape**

**Inter-Island**

**Anno Domini**

**Antiques**

**Across the Tracks**

**Christ before Pilate**

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





REGINALD POLAND  
DIRECTOR

# CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

January 30, 1946

## THE FINE ARTS GALLERY

2030 SUNSET BOULEVARD  
SAN DIEGO 3, CALIFORNIA  
WOODCREST 5141

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you so much for your cooperation in both the matter of a loan of the Karfiol, and of a loan of Lawrence's examples.

I had not realized that the Karfiol was so large, and therefore, partly because of that fact, so expensive. I am afraid that it would run into too much money for us to consider acquiring. I am sure that I should at least show the color reproduction to my Board of Directors and Art Committee before having it come out. So do not send it unless we ask for it. I will see what the reaction is to the idea, and if we do want to see it, will let you know.

The Lawrences we would be glad to have whenever convenient, and I trust you will send them in the least expensive way. If possible I hope you can send through Hayes, or some other less expensive firm, than by Budworths. You know it costs you money if Budworths just look at a picture! They are certainly high-priced, we have found.

With thanks again for your kindness, and with warm personal regards,

Cordially yours,

*Reginald Poland*  
Director

FRICK ART REFERENCE LIBRARY

10 EAST 71<sup>st</sup> STREET

NEW YORK

21

MISS HELEN C. FRICK, DIRECTOR

MISS ETHELWYN MANNING, LIBRARIAN

January 30, 1946

Downtown Gallery  
43 East 51st Street  
New York City

Gentlemen:

I have done a very stupid thing. I reordered on January 23rd photographs of the portraits of Mr. and Mrs. Sheffield by unknown artist, which you had sent us November 19, 1945.

I listed this first pair of photographs incorrectly as of Mr. and Mrs. Franklin Pease.

Will you please send us the photographs of the portraits of Mr. and Mrs. Franklin Pease by unknown artist?

I should like to return the duplicate photographs of Mr. and Mrs. Sheffield if you can use them. If not, I shall, of course, wish to pay for them.

Yours very truly,

*Ethelwyn Manning*

EM:KOB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 30, 1946

Mrs. Laurance Rockefeller  
115 East 67 Street  
New York, N. Y.

Dear Mrs. Rockefeller:

I just had Mr. Karfiol deliver the still life which was reproduced on the cover of the catalogue and which you seemed to like. This painting is considerably smaller than my recollection of it and it might suit your purpose very well. I shall be very glad to show it to you at your convenience, either here if you prefer or we can send it to your home. Wont you please let me know.

Sincerely yours

EGH1a



January 30, 1946

Mr. Nathaniel Saltonstall  
Institute of Modern Art  
Boston, Massachusetts

Dear Mr. Saltonstall:

On a recent visit to Stuart Davis' studio I came across a very early still life very similar in character to "Super Table" which you liked in the Museum of Modern Art exhibition. This picture is considerably smaller and priced accordingly. A photograph is enclosed. Although we have not discussed the figure, I think we can get the painting down to \$750.

Perhaps this will tempt you to pay us another visit. It will be so nice to see you again.

Sincerely yours

EGHla

January 30, 1946

Mr. Jules J. Roskin  
4132 Sheraton Road  
Ottawa Hills  
Toledo, Ohio

Dear Mr. Roskin:

I did not write to you sooner as I have been checking back and forth regarding the chintz.

Kent-Bragaline advised me that there is none of this fabric on hand but that they would be glad to place an order for any amount desired on a twelve month delivery. This shocked me, but no earlier promise would be made. The material incidentally measures fifty inches in width and is priced at \$3.90 retail. You will of course receive the benefit of our trade discount. If you can hold out that long I shall be glad to place the order for you.

Several days ago I visited Paul Burlin's studio and found him working on a new picture to be ready for his one man show in April. This however, is another large example and will be in the neighborhood of fifteen hundred dollars. Frankly I think you are making a mistake in not deciding on the "Bracelets of Light" which will naturally be among the first pictures sold in the exhibition. This incorporates all the dynamic quality in organization and color representative of Burlin's latest work. He spoke of the picture with great enthusiasm and remarked that he would like to see you have this canvas. The other suggestion is that you get one of the larger pictures and take your time paying for it. Let me know what you decide.

Sincerely yours

EGHla

January 30, 1946

Mrs. James Schramm  
2700 South Main Street  
Burlington, Iowa

Dear Mrs. Schramm:

Mrs. Halpert is basking on the sands of Florida. I had expected her back in New York by this date, but since she is not, I am answering your letter of January 18th in her place.

Some days ago we shipped your Varin to you. I was sorry to see it go as I certainly have enjoyed looking at it from time to time.

Miss C'Keeffe was here one day. She caught a glance at the painting and asked to look at it more closely. She suggested (and we all thought it a good idea) that the frame would be improved if the natural wood was painted a very, very pale gray - just off white.

Would you mind sending us a postcard telling us the painting arrived safely?

Sincerely yours,

Charles Alan



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

January 30, 1946

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Your letters would have been answered at an earlier date, but I have been in Guatemala for the past few weeks, and, therefore, I have had to postpone this letter to you. I appreciate your sending the pictures of some of the paintings and sculpture that you have in your collection, however none of them excited any special interest in me. I admit that it is very hard to imagine color when viewing a black and white picture. If the "Pensionnaire" by Jack Levine is for sale, I would appreciate your sending a photograph of it to me.

Again thanking you for your patience, and with kindest personal regards, remain

Yours very truly,

  
Robert L. Straus

RLS/ncb

Witte Memorial Museum

Brackenridge Park  
San Antonio, 2, Texas  
Telephone C-7941

January 30, 1948

Miss Halperd  
Downtown Galleries  
53 East 51st Street  
New York, N. Y.

Dear Miss Halperd:

We want to thank you for so generously cooperating in lending paintings to the exhibition sponsored here by Frost Bros. It created a great deal of interest and makes us want to the same thing again, if possible.

There was a misprint in the catalogue and the Kunioshi painting was listed by mistake at \$200. It sold and the young artist gave his check before I caught the error, so he reluctantly tore it up. It seemed strange at the time that the price should be so low. The vote of the San Antonio Art League members went to a painting by Iver Rose, "The Bull Fiddle". We made a number of near sales, enough to encourage us in future ventures along the same line.

Now the Department of Art of the University of Texas wants to know if they can show the collection before it is returned to New York. However, they cannot hang the exhibition until after the fifteenth of February, so I am writing to ask if you would care to let the paintings from your gallery remain so long out. The department is willing to pay the insurance until the return of the paintings to New York. May I hear from you soon about the matter?

Again thanking you, I am

Very sincerely yours,

*Eleanor Onderdonk*  
ELEANOR ONDERDONK  
Curator of Art

13146

Dear Edith:

Here are the pictures —  
whose frames I think worth  
buying

- 1 Negro Saloon 1912
- 2 Cigarette Papers 1921
- 3 Lucky Strike 1921
- 4 Apples & Jug 1923
- 5 Super Table 1925
- 6 Arch-Hotel 1929
- 7 Still Life with Flowers 1930
- 8 Landscape 1932-5  
(Black & White, oil on canvas)

---

The Ursine Park had its own frame  
and I don't want to buy a new  
one for IBM

Ward



Jan 31, 1946

SAINT BRIAVEL  
GLOUCESTER  
MASSACHUSETTS

Mrs. Halpert

The Downtown Gallery

43 East 51<sup>st</sup> St.

New York - N.Y.

Dear Mrs. Halpert

Following our talk at your gallery in New York I am shipping you by railway express prepaid Stuart Davis' "Adir 2", for which I want as I told you \$700.00 (seven hundred) cash. It was in perfect condition when I gave it to the packer today.

After seeing it will you kindly write me to Gloucester whether or not you are definitely buying the picture. I shall be here for ten days. If you are buying it will you kindly make out the

check to Alice D. Laughlin.

I hope to hear from you soon

Sincerely yours

Alice D. Laughlin

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

W.M.A. GOSLINE, JR., PRESIDENT      BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

January 31, 1946

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
42 East 51st Street  
New York, N. Y.

My dear Mrs. Halpert:

We are now preparing our thirtieth annual exhibition of contemporary American paintings which as usual will run through June, July and August. From the annual American exhibition held at Chicago last fall we have selected the following pictures by artists whom you represent.

Raymond Ensinin - The Surgeon  
Charles Wheeler - Winter

We would like very much to have these paintings for our Toledo show in this season. For your convenience we enclose blanks which we will appreciate having completed and returned to us. You will note that we expect to have them collected by May 15. As usual we pay for collecting, packing, transportation and insurance.

We will be most grateful for your cooperation again this year as we have for so many years in the past.

With all good wishes, I am

Yours sincerely,

*Blake-More Godwin*  
Director

E.G:HEM